

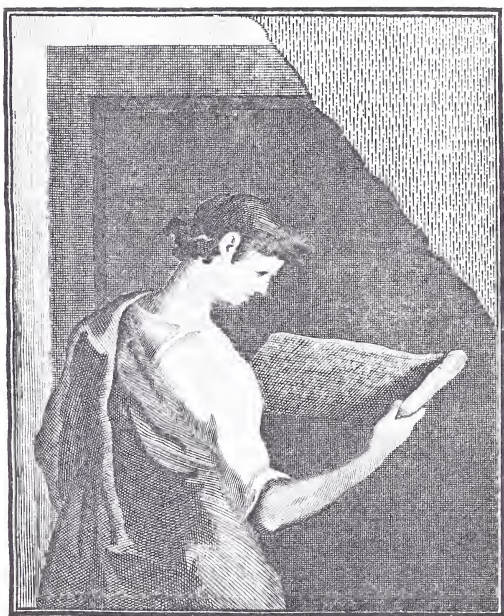
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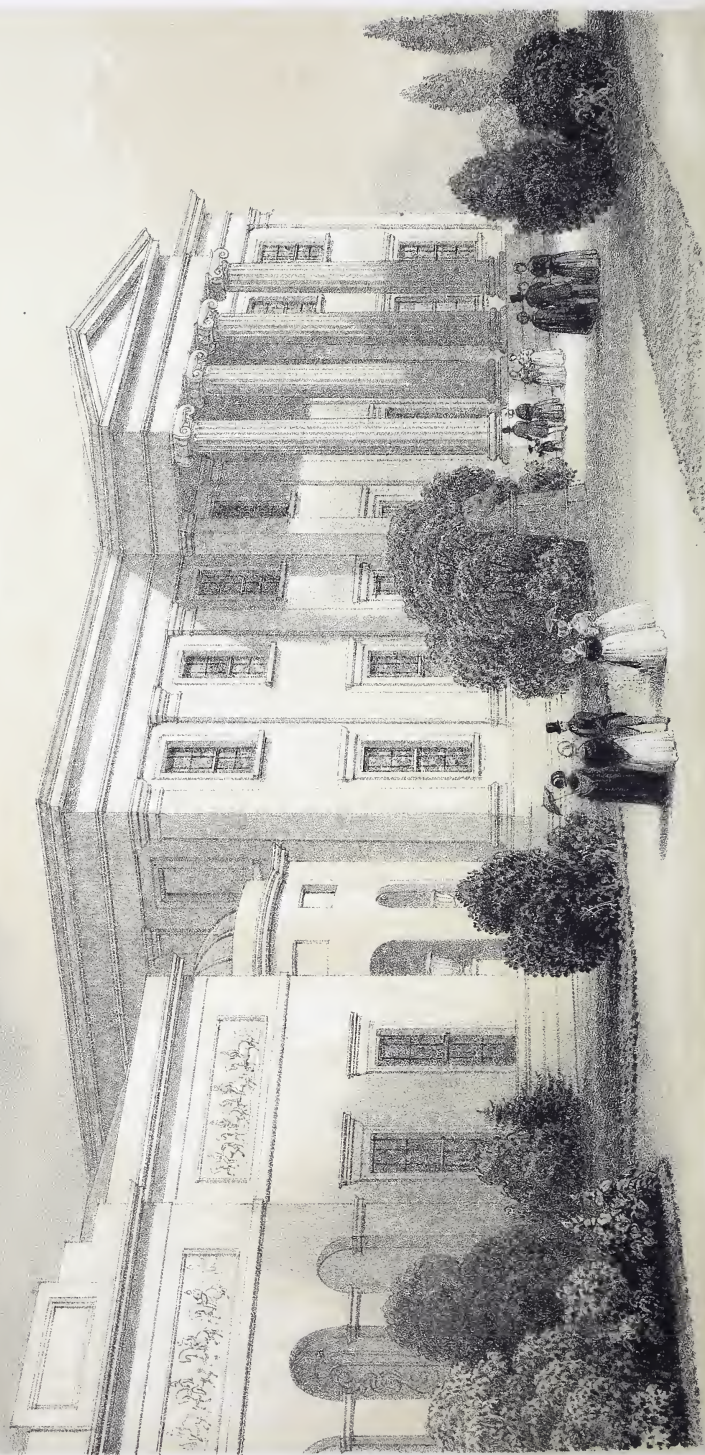












HOURS  
IN THE  
PICTURE GALLERY  
OF  
THIRLESTANE HOUSE,  
Cheltenham:  
BEING  
A CATALOGUE,  
WITH CRITICAL AND DESCRIPTIVE NOTICES, OF SOME OF THE  
PRINCIPAL  
PAINTINGS  
IN  
LORD NORTHWICK'S COLLECTION.

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*A NEW EDITION, REVISED.*

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CHELTENHAM:  
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## ADVERTISEMENT.

THE following Catalogue of the Paintings in the Picture Galleries of Thirlestane House consists of a series of Critical Notices originally published in the *Cheltenham Looker-On*, amplified by additions made from time to time as the paintings have increased in number, or opportunities have occurred of introducing new matter, until what originally consisted of brief notes and memoranda only, has become enlarged into a descriptive Catalogue of the entire Collection.

In preparing the present new and enlarged edition of the "HOURS," the Editor has, among other aids, availed himself of the very excellent account of the Thirlestaine House Collection published in *The Art Union*, for September, 1846; in two or three instances incorporating the judicious remarks contained in that account with the original text, but in such cases he has uniformly acknowledged his authority. For permission thus to make use of the article in question, he acknowledges himself indebted to S. C. Hall, Esq., the Proprietor and Editor of the Journal in question.

October 1, 1846.





HOURS  
IN THE  
PICTURE GALLERY.

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INTRODUCTION.

OF the many attractions of which Cheltenham has reason to be proud, there is none superior to that of LORD NORTHWICK'S PICTURE GALLERY. Though not like public exhibition rooms, a place of universal and indiscriminate resort, it is yet, through the kindness and liberality of its noble owner, so easy of access to every lover of the fine arts, that, for all the purposes of cultivated taste and intellectual gratification, it may be almost so considered. Even during his Lordship's residence on the premises, it is rarely closed to a respectful application, while at other times it is permitted to be open daily, whenever the weather is such as to favour a view of the rich treasures of art there collected together; and the beauty and value of which might provoke the envy of princes.

Under these circumstances it has occurred to us that a catalogue with brief descriptive notices of some of the principal paintings contained in the gallery and rooms of Thirlestane House would prove acceptable to many of the residents and visitors of Cheltenham—the more so, inasmuch as the Collection being strictly a private one, there

has not, hitherto, existed any catalogue to which parties visiting the Collection could refer, for the purpose of recalling its contents to their minds, or of pointing out particular pictures to the attention of those friends who might be about to visit the gallery. In order to accomplish the task we have thus undertaken, as fully and faithfully as may be compatible with the above design, we have devoted several hours to an examination of the many choice and brilliant works which adorn the walls of the different apartments; and the result of these hours of careful inspection are here presented to the public.

The great number of pictures contained in the Collection renders it impossible to give any very elaborate or detailed criticism, even of many of the most important of them: our aim, therefore, will be to indicate the character and quality of a few of the choicest, or most remarkable, specimens, rather than to furnish a critical review of the whole; leaving it to our readers to follow out our suggestions at some convenient season, by a personal visit to the gallery.

The additions which Lord Northwick is constantly making, and the changes of situation which the pictures from time to time undergo, may, in some of its minor details, occasionally affect the accuracy of the following catalogue, but as the attendant who usually accompanies the visitor through the different apartments will be always prepared to point out such additions and changes, no inconvenience it is apprehended can possibly result. Before we proceed to speak of the pictures, we must, however, say a few words on the premises in which they are deposited.

**THIRLESTANE HOUSE**, which was erected at a cost almost unparalleled, considering its size, is too well known to render any minute description of the edifice necessary;

but as the present noble owner has made some important additions to the original building, it may be as well, briefly, to notice the arrangement which he has adopted for the display of his fine collection of Pictures. The Dining Room, Drawing Room, and Saloon, all open, *en suite*, with the small Circular Room and the Gallery; forming together a vista of above two hundred and ten feet. The two latter apartments were erected by Lord Northwick—the Gallery being of admirable proportions and particularly well lighted: it alone is upwards of eighty feet in length, by twenty-six wide and twenty-nine feet high. His Lordship has also recently added two other rooms, forming a western wing to the building, and which, though not entering into the vista above noticed, yet opens into the Dining Room and ranges with the general suite. The whole of the apartments are, with singular good taste, hung with a rich crimson-coloured flock paper, which throws out the pictures into fine relief, and materially contributes to heighten the effect; the draperies and furniture being also in strict harmony.

Besides the rooms just mentioned, which occupy the entire frontage of Thirlestane House, Lord Northwick's private Sitting Room and Library are, during his Lordship's absence, equally accessible to the visitor, and contain a number of most beautiful paintings, mention of most of which will be found in the following pages.

H. D.

*P.S.*—In the following notes on the Pictures, technical phrases will be avoided as much as possible. And here it may not be amiss to observe, that the word *colouring* will be applied indifferently either to an arrangement of colours, or to a beautiful imitation of a particular object; the word

*tone* is to be understood as expressing the general hue of the whole—the result of a particular kind of illumination ; and the word *handling*, not only to express skilful execution with the brush, but a skilful application of touch to express peculiar forms.

With these short explanations, we proceed at once to THE GALLERY, commencing our notices with its most conspicuous picture, placed immediately facing the entrance.

## PICTURE GALLERY.

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[NOTE.—The figures prefixed to the different Paintings noticed in the following pages, have no references to any corresponding figures on the Pictures themselves, which are not hung according to numerical arrangement.]

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### I.—THE MARRIAGE OF THE VIRGIN, *Rubens*.

From its size and subject this forms a bold and imposing centre to the end of the apartment, surrounded, as it is, by a number of smaller compositions. It is most brilliant and harmonious, and the painter appears to have bestowed a great deal more care and labour in its execution than was usual with him. Connoisseurs differ in opinion considerably in their estimation of Rubens works, in this particular—some valuing so highly that lightness of hand for which he was so pre-eminent, as to prefer his less finished productions. It is not our intention to enter into these critical niceties, but to enjoy and to direct the attention of our readers to this fine work, which affords a striking example of the Master's power of colouring. In addition to its beautiful effect, the picture is rendered more interesting from the principal heads being portraits of the painter, his father, and his three wives. The latter being painted with more elegance than usual. The Virgin is dressed in *white satin*; but in the style of art which Rubens practised, proprieties of this kind are, unhesitatingly, sacrificed for pictorial effect.

### II.—THE LAKE OF NEMI, Speculum Dianæ } *Wilson*. III.—THE CAMPAGNA DI ROMA, }

The works of Wilson, and one or two others of the British school, are quite enough to overthrow the theories of those who maintain that the art of colouring, as practised by the "Old

Masters," is lost. It is a matter of regret to us, that nobly as *The Lake of Nemi*, and its companion picture, *The Campagna di Roma*, by the same master, are, at present, bestowed, they are not hung in our National Gallery. The specimens which the nation possesses are not to be compared with either of these pictures, which are of the very highest order of merit. Those who fancy that all modern art is at an unapproachable distance of the "Old Masters," we would leave to the "silent eloquence" of these two Landscapes, "the aerial hints of which are of the utmost purity and truth, a delicious atmosphere pervading every part." Of the two we think the *Campagna di Roma* the finest painting. It is an honor to the British School, and whether for its effect, its composition, its tone, or its masterly execution may challenge competition with any picture of its class we ever saw, and is unquestionably one of the most beautiful Landscapes *Wilson* ever painted. The "story" of *The Lake of Nemi* is said to be Diana reproaching Calisto for her frailty: that of *The Campagna* tells the tale of Diana and Actæon. "In both pictures," says the *Art Union*, "the figures and ruins introduced are of the most classical conception." Some years ago, when *The Campagna di Roma* was put up for public sale, it is said to have been bought in by its owner for £598. These pictures, it is believed, have never been engraved.

IV.— } TWO MARINE VIEWS, WITH SHIPPING,  
V.— } *E. W. Cooke.*

Compositions these of great merit, hung one on either side the *Rubens* and immediately over the *Wilsons*. The first represents Dutch Coasting Boats, at high water—admirably painted. The second may not unappropriately be named—A Stiff Breeze, and is scarcely, if at all, inferior to its companion.

VI.—PORTRAIT OF THE DOGE VENDRAMINI, *Titian*.

VII.—PORTRAIT OF THE DOGE'S WIFE, *Titian*.

A smaller picture, and hung over No. VI., above the Fresco.



# **VIII.—PORTRAIT OF PETER THE GREAT, *Titian*.**

A red cloak turned up with ermine, and looped across the cuirass, will point out this picture.

# **IX.—A FAMILY GROUP, *Vandyke*.**

An infant on the lap of its granddame—the mother standing behind. This picture is, in the *Art Union* list, called “*The Three Generations*, said to be represented by an elderly and middle-age female and a child.”

# **X.—PORTRAIT OF CARDINAL FLEURY, *Mignard*.**

A cheerful countenance, painted with much expression.

# **XI.—PORTRAIT OF DUCHESS OF BURGUNDY, *Mignard*.**

# **XII.—PORTRAIT OF THOMAS EARL OF PEMBROKE AND MONTGOMERY, *Wissing*.**

A whole length portrait of an active and distinguished nobleman, in the reign of King William, who employed him in offices of high trust. He is here painted in complete armour, said to be the costume of Lord High Admiral: hung in the centre, above the Fresco.

# **XIII.—THE CHEVALIER D’URFÉ, *Wissing*.**

The Chevalier d’Urfé was one of the Knights of Malta, and author of the *Roman de l’Astree*.

## **EAST WALL.**

# **XIV.—VITELLIUS, *Titian*.**

Believed to be one of the Twelve Cæsars painted for Gonzaga Duke of Mantua, whose entire collection was purchased by Charles the First, but sold again by the Common-wealth and dispersed. This Portrait is considered to be that known formerly to have been in the Orleans collection. It is a fine colossal figure.

### XV.—L'UMANA FRAGILITA, *Salvator Rosa*.

A strange but wonderfully imaginative composition, painted in a masterly spirit, and with an elaboration of detail not usually met with in emblematical subjects, and the colouring of a full, deep, and mellow tone. This picture formerly adorned the walls of the Ghigi Palace, at Rome; and is thus described in Lady Morgan's *Life and Times of Salvator Rosa*, where we are told the picture was purchased from Salvator Rosa by Don Maria Ghigi, brother to Pope Alexander VII. "*L'Umana Fragilita* represents a beautiful girl seated on a glass globe; her brow was crowded with flowers, the fairest and the frailest; her arms were filled by a lone infant, which she appeared to caress, while its twin-brother, cradled at her feet, was occupied in blowing air-bubbles from a tube; a child, somewhat older, was mischievously employed in setting fire to a wreath of flax twined round a spindle; above this group of blooming youth and happy infancy, with wings outspread (*spennachiate*) and threatening aspect, hovered the grim figure of Death, dictating the following sentence :—' *Conceptio culpa, nasci pœna, vita labor, necesse mori.*' The label affixed to this painted allegory, called the picture *L'Umana Fragilita*."

### XVI.—IL CONDOTTIERE, *Guercino*.

A spirited half-length of a warrior, in complete armour, said to be intended for one of the leaders of the "Free Companies," or "Lances," whose achievements occupy so prominent a place in the history of the Italian States during the middle-ages. It is brilliantly coloured, and was formerly in the gallery of Sir Simeon Clarke.

### XVII.—VIRGIN, CHILD, AND ST. JOHN, with a female figure presenting a cup or chalice, *Titian*.

### XVIII.—A HOLY FAMILY, *Raffaello*.

A circular picture, painted in a superior manner. Its subject representing the Virgin holding the Saviour to St. John, who is offering worship. The head of the Virgin is eminently beautiful; so, indeed, is that of St. John, whose whole figure is exquisitely expressed.

### XIX.—VESPATIAN, *Titian*.

A companion portrait to No. 14, and supposed to be from the same collection. The expression of the countenance savage and vulgar, and characteristic, as could well have been desired.

### XX.—A MUSICAL PARTY, *Giorgione*.

A very fine picture of the Venetian School: painted with a great deal of breadth, and with that "deep-toned brightness" for which the masters of this school were so famous. It is colored with great richness and brilliancy. The party is composed of a young man playing on a musical instrument, and two females, all seated on the ground, in a landscape adorned with buildings and a lake. If ever the perfect idea of the golden age were realized, it is in this charming production: the elegant repose, the lovely pastoral beauty of the females, the grace of the male figure, all imbued in the most magical tone of colour, contribute to the creation of an inspiration of Art, truly enchanting. This picture when last submitted to public sale was bought in at £1,000.

### XXI.—CHRIST'S CHARGE TO ST. PETER, *L. Carracci*.

A large and effective gallery picture, ranking among the best of Carracci's works. Its subject represents the Saviour in the midst of three of His Disciples, pointing to the Cup of the Holy Eucharist, held forward by an Angel. The right hand figure is intended for St. John, and the prostrate one for St. Peter. In the back ground is a view of St. Peter.

**XXII.—THE VIRGIN, CHILD AND ST. JOHN, *Fra. Bartolomea.***

A circular picture, St. John holding a cup. But these are a class of pictures which are so hacknied by the old painters, that unless there appears some extraordinary excellence indeed displayed, we must dismiss them without particular notice.

**XXIII.—A HOLY FAMILY, *Schedone.***

This is a small oval picture of high character: the infant Christ recumbent holding a cross. The brilliancy and silvery tone of the flesh is exceedingly beautiful. The hand of the Virgin also strikes us as peculiarly fine.

**XXIV.—SEA VIEW, WITH SHIPPING, *Backhuysen.***

**XXV.—VIEWS OF ULLSWATER LAKE, *Glover.***

Two large paintings hung high over the chimney piece. They are accurate delineations of the scenery represented, with its atmosphere of lights and shadows faithfully preserved—the treatment and manner quite in the style of this once popular artist. The view in the second picture appears to be taken from the end of the upper reach, opposite Place Fell, an abrupt hill shown on the left.

**XXVI.—APOLLO AND DAPHNE, *N. Poussin.***

The artist appears to have chosen for representation the moment when Daphne, overtaken by Apollo, escapes his embrace by being changed into a laurel—the Metamorphosis having, seemingly, just commenced. The picture is highly esteemed, and was formerly in Lord Radstock's collection.

**XXVII.—PORTRAIT OF THE DUKE D'URBINO, *Raffaelle.***

We are among those who think Sir Joshua Reynold's criticism a sound one, when he said that Raffaele was not the same man in

his easel pictures that he was in his larger works. There are many small pictures of Raffaele's which, had he painted nothing else, would have given him but an indifferent reputation. People are, however, so fascinated with a great *name*, that they affect to see that which they imagine they ought to see in all the works of this great painter. We are quite aware how easily the small picture of *The Three Graces*, in the possession of the late Earl Dudley, the pictures in the Louvre, and one or two others, might be quoted against this opinion; but these form the exceptions to the mass of his smaller works, and to this list of exceptions, we must also add the *Portrait of the Duc d'Urbino*. It is, in every way, worthy the great reputation of the great master, whose name it bears; and is, undoubtedly, a much finer picture than the portrait of the Pope, by Raffaele, now hanging in our National Gallery: and even if it did not possess the charm of Raffaele's name would be sure to attract attention. It has great expression, is beautifully painted, and finished so elaborately, and with such a minute attention to detail, as to be truly surprising.

## XXVIII.—A TRIUMPHAL PROCESSION, *A. Mantegna*.

Crowded with figures, but to what particular event referring, if any, we know not; and for want of a key to the subject the picture loses much of its interest to the mere spectator.

## XXIX.—THE MISERIES OF WAR, *P. Wouvermans*.

Intended to depict the sufferings of the Low Countries during the troublesome times of Philip II., of Spain. It is unquestionably one of the finest specimens of the master—bringing the painful scene, which constitutes its subject, vividly before the mind, and painted with that careful attention to the details, always remarkable in the productions of this artist. This picture was so highly estimated in the Low Countries, where Lord Northwick met with it, that Leopold, on being informed who

had become its purchaser, is said to have interfered to prevent its leaving that country; but its noble owner could not be persuaded to relinquish his valuable prize.

**XXX.—VIRGIN, CHILD AND ST. JOHN, *Raffaello*.**

The colouring excellent.

**XXXI.—VIRGIN AND CHILD, WITH ANGEL IN THE CLOUDS, *Cornegliano*.**

**XXXII.—THE FOUR DOCTORS OF THE CHURCH, *P. P. Rubens*.**

A large gallery picture representing St. Jerome, St. Gregory, St. Ambrose, and St. Augustine. The colouring rich and gorgeous, with a great deal of elaboration throughout, particularly in the draperies.

**XXXIII.—THE HOLY FAMILY, *Garofalo*.**

Mary and Joseph kneeling over the infant Jesus placed in a cradle between them.

**XXXIV.—DEAD CHRIST, THE TWO MARYS, AND ST. FRANCIS, *A. Caracci*.**

The introduction of two cherubs at the Saviour's feet in quite a different tone and colour to the other portions of this picture have a strange effect, heightening, by contrast, the livid expression of the principal figure.

**XXXV.—THE VISION OF ST. GREGORY, *Master William, or Stephanus of Cologne*.**

A highly-curious and interesting subject, and an admirable example of the state of the Fine Arts at the close of the fourteenth century. The Pope and his attendant priests are kneeling at the altar, where the miracle is exposed to view, and a crowd of



other figures, real and representative, throng the right and left hand side of the picture, backed by others having the glory round their heads, painted in gold, much after the missal or illuminated style of the age, the prevailing taste for which is also apparent in other portions of the composition.

**XXXVI.—FAMILY PORTRAITS, *Gonzales*.**

**XXXVII.—DANCE OF SYLVAN NYMPHS, *Gaspar de Crayer*.**

The grouping of the figures and the harmonious colouring in this picture are excellent. Gaspar de Crayer's easel pictures are, we believe, rare. This was formerly in the Le Brun Gallery, and has been engraved.

**XXXVIII.—ST. JOHN, *Guercino*.**

We think highly of this picture: it is a most beautifully painted head, with a fine broad effect of light and shade. The hands, though rather large, are finely painted.

**XXXIX.—BISHOP BLAISE, ST. JOHN, AND ST. AUGUSTIN, *Fra. Bartolomea*.**

Three highly coloured whole length figures forming a large picture, not in itself possessing much interest, but of considerable merit in an artistic point of view. The draperies are most elaborately wrought: upon those of the right-hand figure, especially, great labour has been bestowed, the margin of his robe being crowded with subjects.

**XL.—CANAL VIEW, VENICE, *Canaletti*.**

There is so great a similarity in the subjects of Canaletti's pencil, that it becomes difficult to particularize individual pictures. The subject of this is one with which all persons, accustomed to visit collections of works of art must be quite familiar; and there is nothing in the treatment or execution requiring particular notice.

**XLI.—PORTRAIT OF A GENTLEMAN**, habited in black, *A. Del Sarto*.

**XLII.—ST. JEROME AWOKE FROM HIS MEDITATIONS BY AN ANGEL**, *Il Spagnoletto*.

The figure and attitude of the Saint are well conceived. Disturbed in his meditations he is in the act of turning towards the heavenly visitant, who is seen with outspread wings blowing a trumpet. This painting is in good preservation, and considered an excellent specimen of the master.

**XLIII.—THE TRIUMPH OF SILENUS**, *Jordeans*.

Painted much in the manner of Rubens, but more heavy. The jolly old demi-god is represented borne aloft by a troop of roistering bachanals, and attended by numerous satyrs, forming a procession, which is led by Bacchus, Ceres, and Flora.

**XLIV.—LANDSCAPE AND FIGURES**, *Karl du Jardin*.

A very pleasing picture indeed. The principal figures evince great artistic skill, and are admirably treated.

**XLV. — ST. JEROME AWAKENED BY AN ANGEL SOUNDING A TRUMPET**, *Guercino*.

Displays a bold and masterly effect of light and shade, and is peculiarly rich in colour. This picture was in the Orleans Gallery, and has been engraved in that collection. It is a small cabinet gem hung low, and must not be mistaken by the visitor for the St. Jerome, No. XLII., noticed above.

**XLVI.—PORTRAIT OF THE EMPEROR CHARLES THE FIFTH**, *Rubens*.

A large half-length portrait of this celebrated Monarch, painted in the allegorical fashion of the artist's time.

XLVII.—VENUS AND CUPID, *Pordenone*.

XLVIII.—PORTRAIT OF CLEMENT XI., *C. Maratti*.

XLIX.—PORTRAIT OF A GENTLEMAN IN UNIVERSITY ROBES, *P. Veronese*.

L.—PORTRAIT OF POPE INNOCENT X., *Velasquez*.

This has great vigour of character, and is painted with a bold masterly touch. The Duke of Wellington has also a portrait of *Innocent the Tenth*, painted by the same artist.

LI. — } FRUIT AND FLOWER PIECES, *Van Os*.  
LII. — }

Exquisitely painted, and affording beautiful examples of a class of composition, in the execution of which this artist ranks still unrivalled.

LIII.—PORTRAIT OF DR. HARVEY, *Gerard Dow*.

One of the most exquisitely finished heads we ever saw ; and executed with all the delicacy of a miniature ; for such as delight in this style of art this picture offers the greatest attractions.

#### SOUTH WALL.

LIV.—THE JUDGMENT OF PARIS, *P. P. Rubens*.

It is hung too high up to admit of careful artistic examination ; but its subject is not one which, in the present day, excites much interest with the public.

LV.—THE PENITENT MAGDALEN, *Guido*.

There is an expression of devout pathos in this picture, which also merits particular notice for the harmonious arrangement of its lights and shadows. "This painting was formerly in the Caprara Palace at Bologna."

LVI.—CARDINAL BORROMEO, *Guido*.

The attitude, expression, and colouring of this picture are entitled to especial notice.

LVII.—FULL LENGTH PORTRAITS OF PIERRE BOTH,

FIRST GOVERNOR OF BATAVIER, AND HIS WIFE, with an attendant holding an umbrella over their heads, is an extraordinary painting, by *Cuypp*. The landscape in this picture is a mere accessory; and the work derives its chief interest from the unusual nature of the subject for this painter, and from circumstances connected with its history, recording as it does a remarkable instance of Dutch enterprise; allusive to which we have the Dutch Fleet at anchor in the distance.

LVIII. — PORTRAIT OF BALDAZAR CASTIGLIONE,  
*Parmegiano*.

LIX.—WARRIOR AFTER A COMBAT, *Georgione*.

LX.—PORTRAIT OF MADLLE. LUDENS, *P. P. Rubens*.

LXI.—RURAL FELICITY, *N. Berghem*.

A truly beautiful picture, harmonious and brilliant in effect, and painted with great care and freedom. The scene depicted is truly arcadian, and the flocks and dancing shepherds are exquisitely grouped. This splendid work is not, at present, well hung: it requires a stronger light to render its beauties fully manifest.

NORTH SIDE.

LXII.—DON JOHN OF AUSTRIA, Son of Philip IV,  
*Velasquez*.

An admirable full-length, the colouring brilliant, and the whole figure highly effective and imposing. Its noble subject took an active part in quelling the Massaniello insurrection, and in other wars of his time.

**LXIII.—THE QUARREL BETWEEN BUCKINGHAM AND CARDINAL WOLSEY, *Hart*.**

This picture must be fresh in the recollection of all who are in the habit of visiting the exhibition of the Royal Academy. It is full of talent, and contributed in no small degree, to raise the reputation of the artist, who has not long been elected an associate of the academy. The company in which it is now hung is a very severe test of its merits; yet it suffers but little, if at all, from the comparison.

**LXIV.—LUCRETIA, *Guido*.**

Very sweetly and delicately painted. The pearly hue of the flesh has a charming effect in comparison with some of the rich and deep-toned works by which it is surrounded.

**LXV.—CHRIST AND THE WOMAN OF SAMARIA, *Guercino*.**

Companion to the *Samson and the Honeycomb*, XCV; possessing the same fine qualities, and altogether a most excellent picture.

**LXVI.—ST. JOHN, *Carlo Dolce*.**

The surprising beauty of this admirable work, whether for colouring, breadth of effect, or exquisite finish, renders all eulogy superfluous. The most accomplished connoisseur, and the most superficial lover of the art, would be alike attracted by it. The Apostle is represented as in the act of writing the Apocalypse. It was purchased by Lord Northwick at the great sale of the collection of Sir Simon Clarke.

**LXVII.—THE STORMING OF ST. STEPHEN, *Gorafalo*.**

A large historical picture well worthy attention. A vision of the Saviour and the Father surrounded by Angels, appears in the clouds.

**LXVIII.—GIRL WITH THE HORN BOOK, *Schedone.***

A picture so well known from the number of engravings which have been taken of it that it needs no description here. "It was formerly in the Royal Palace of Capo de Monte, at Naples."

**LXIX.—THE ADORATION OF THE THREE KINGS,  
*H. and J. Van Eycke.***

The portraits of the painters are seen through the casement windows. Philip the Good is represented as the principal Magi, and it is probable the other figures are also portraits. The picture is finished with care, and its colouring mellow.

**LXX.—RAFFAELLE AND FORNARINA, *S. del Piombo.***

Esteemed a picture of high value and interesting, as well from its subject as its merits.

**LXXI.—LOT AND HIS DAUGHTERS, *Velasquez.***

A large gallery picture, boldly and vigourously treated, but an unpleasant subject. There is a fine expression of mingled wonder and alarm in the countenance of the daughter, who appears pointing to some object in the distant landscape.

**LXXII.—A HOLY FAMILY, *Andrea del Sarto.***

A charming picture of the Virgin Child and St. John, though rather deep in its tone. There is a joyousness of expression in the countenances, not usual in similar compositions.

**LXXIII.—A CAVALIER ON A WHITE HORSE,  
*N. Berghem.***

A cabinet picture of great merit. The Cavalier, richly caparisoned, seems halting at a wretched hut, propped up against a tree.



**LXXIV.—COWS AND WOMAN RETURNING FROM MILKING, *P. Potter.***

A small painting, but of considerable merit, and in which a truthful fidelity to nature is most observable.

**LXXV.—SOLDIERS CASTING LOTS FOR THE GARMENTS OF CHRIST, *Salvator Rosa.***

Painted with “a gloomy austerity of character.” In the foreground are two soldiers earnestly engaged in casting dice, and in the distance a wild mountaineous country, surrounding a turretted city on the margin of a lake.

**LXXVI.—CALM, *Vandervelde.***

This pretty little picture was exhibited in the British Institution in 1837.

**LXXVII.—JACOB PLACING THE SPECKLED WANDS BEFORE THE SHEEP OF LABAN, *Murillo.***

This is a very extraordinary picture in regard to its treatment. The size of the canvass is so large in comparison to the size of the figures, that it might almost be considered as a landscape; but there is such a concentration of effect on the figure of Jacob, as shows at once that this was not the intention of the painter. The Figures and the Sheep are most beautifully painted; and the whole picture has that harmony in the colouring, and that peculiar tone, for which Murillo is so justly celebrated. The Landscape portion of this picture is considered by judges, eminently qualified to form correct opinions, to have been painted by Iriarte, the elder, a contemporary of Murillo, and known to have frequently assisted him in his Landscapes. This painting was formerly in the St. Jago Palace, at Madrid, where it formed one of a celebrated series; another, from the same series, is said to be in the possession of the Marquis of Westminster.

### LXXVIII.—THE CONVALESCENT, *Mulready*.

In addition to its own merits, has become an object of peculiar interest, from the circumstance of the Metropolitan Society of the Art Union having awarded a thousand pounds for the purpose of having it engraved by Mr. Doo, the first line engraver of the day; for which purpose a London artist has lately taken a copy of the picture—for which copy he was to receive two hundred guineas. *The Convalescent* belongs to a class of pictures which Dr. Waagen, in his Work on the Fine Arts of this country, asserts, form the peculiar character of the British school. In sentiment and feeling its merits are of the highest order. The want of tone in Webster's picture, No. LXXX, will be at once apparent, by a comparison with this, the tone of which is indeed excellent. The sickly attenuated features of the invalid soldier, the position of the hand, and the general state of relaxation and debility, evident throughout his frame, are all finely conceived and executed. Seated by his side, is a female, in whose countenance are depicted anxiety and care, and who seems affectionately watching the progress of her husband's decease. In the foreground are two youngsters wrestling, not less admirable in artistic excellence than the principal figures; while the little figure, apart from the general composition, is, in itself, a perfect gem. The visitor cannot too narrowly examine, or too much admire this picture, for it is one of which the British school will have reason to be proud.

### LXXIX.—INTERIOR OF A CHEMIST'S, OR ALCHEMIST'S LABORATORY, *Teniers*.

Beautiful in tone, and admirable in execution. The handling of the various utensils, and other objects with which this picture is filled, cannot be too strongly commended: it is perfect. A young painter could not possibly have a better study than this for the acquirement of this portion of his art. "The Chemist, the principal figure is standing near a sand-heat on the right-

hand in front, where numerous alembics and utensils are distributed; a spaniel reposing near them is very spiritedly touched; three assistants are employed at a furnace behind, and a boor is looking from a window above. This noble cabinet picture was formerly in the collection of the King of Spain, and is cited by Cumberland. It was brought from Spain by Prince Joseph Bonaparte, and was subsequently in the possession of the late Admiral Lord Radstock."—*Christie's Catalogue*, 1838.

**LXXX.—THE BREAKFAST—**or as it has been equally appropriately named, —**THE DUNCE PUNISHED,** *Webster.*

A picture this full of homely nature, painted with great truth and power of imitation. The character and expression of the various persons introduced are very good. The effect of this picture will much improve by time: at present it is too raw.

**LXXXI.—JACOB BLESSING MANASSEH & EPHRAIM,** the two sons of Joseph, *Guercino.*

A noble gallery picture, in a broad and vigorous style. The boy on the left kneeling, with his hands crossed on his bosom, is exquisite both in sentiment and effect.

**LXXXII.—HERMIT IN DEVOTION,** *S. Rosa.*

**LXXXIII.—COWS IN A LANDSCAPE,** *Vandervelde.*

**LXXXIV.—HORSES HELD BY A YOUTH,** *A. Cuyp.*

**LXXXV.—HOLY FAMILY AND ST. FRANCIS.**

The infant Saviour laying hold of the Cross. It seems to be a matter of doubt who painted this picture; and as we are not among those who first turn to the catalogue to ascertain who is the painter, before we make up our mind whether the picture is to be regarded with admiration or not, we are not disposed to become its godfathers. It is enough for us that it is a fine pic-

ture. The figure of the Christ is of extraordinary merit—beautifully drawn and beautifully coloured; and in its character and expression excellent.

#### LXXXVI.—THE NATIVITY, *Bassan*.

A small picture crowded with figures, highly finished—a group of Angels above.

#### LXXXVII.—AN EQUESTRIAN PORTRAIT OF DON LOUIS DE HARO, *Velasquez*.

Don Louis de Haro, Marchese del Carpio, Minister to Philip IV, at the treaty of the Pyrenees, 1658. One of the finest equestrian portraits, and certainly the best painted head from the hand of Velasquez we ever saw. Vandyke himself, great as he was in portraiture, never exceeded this. In all its arrangements, in its colour, its light and shade, and in its tone, it displays the most consummate skill. If it has a fault, it is that the shadows about the horse are a little too brown; but for this the harmony would be perfect. "The painting is imposing in design, and masterly in execution, and there are few equestrian portraits of this magnitude and importance by Velasquez, even in Spain, to compete with this."

#### LXXXVIII.—PENITENT MAGDALEN, *L. da Vinci*.

A beautiful figure, beautifully painted with all the delicate and careful finish, and the exquisite transparency of colouring for which this early master has ever been most highly esteemed. Before the Magdalen is a broken coronet, and at the top of the picture is the inscription—*Melius est sperare in Jehova, quam confidere in principibus*.

#### LXXXIX.—DAVID WITH THE HEAD OF GOLIAH, *Caravaggio*.

This picture has a remarkably fine broad effect of light and shade, and appears to be admirably painted.

**XC.—WOMAN TAKEN IN ADULTERY, *Georgione*.**

A very richly toned and carefully finished picture.

**XCI.—MARY MAGDALEN, *Titian*.**

Could this picture have been seen in the same state as when it left the easel of the painter, it would, doubtless, be considered one of this master's most capital works. Its colouring is exceedingly brilliant. Yet it appears to us to have suffered at some time or other from injudicious cleaning, or from the practices of ignorant or unprincipled dealers. It was formerly in the famous Orleans collection.

**XCII.—ST. JOHN, *L. da Vinci*.**

Comparing this with *The Penitent Magdalen*, No. LXXXVIII., there can be no doubt as to the master. The two form an admirable pair.

**CXIII.—PORTRAIT OF COUNT D'EGMONT, *A. Cuyp*.**

A full-length portrait dressed in black.

**CXIV.—TOBIT AND THE ANGEL, *Rembrandt*.**

An exceedingly fine specimen of the style of Rembrandt—a painter who sometimes carried his passion for painting a powerful effect of light to such a degree, that every part of his picture was sacrificed for one particular spot of light. In this of *Tobit and the Angel*, however, all the parts can be seen distinctly. It has a wonderful effect of light and shade, and is most beautifully toned; and there is a richness and brilliancy of effect throughout, which will be sure to commend it to the attention of every one.

**XCv.—SAMSON AND THE HONEYCOMB, *Guercino*.**

The whole of this picture is finely painted; and while that grand or general idea of nature, so essential to compositions of this high class, is admirably represented, yet individual nature in the detail of the various parts, has not been lost sight of. For our own tastes there appears rather too great a preponderance of cold

colour, or, perhaps, we should rather say, not quite enough of what painters call *balance* in the arrangement of the colours; but this is, after all, a minor consideration. The figure of Samson is truly beautiful, and the draperies with which he is clothed are equally good. This *chef d'œuvre* of Guercino once adorned the grand saloon of the Colonna Palace at Rome, forming the companion to *The Return of the Prodigal Son*, by the same master.

The foregoing pictures are all hung on the walls; but in addition to these the Gallery contains many works of rare merit, placed upon screens in different parts of the room: they are, indeed, among the most attractive in Lord Northwick's collection, and as richly entitled to distinct notice as any of those already enumerated. These we shall number according as they are at present arranged.

#### SCREEN No. 1.

##### XCVI. — MILTON DICTATING PARADISE LOST, *J. Nash.*

A water-colour drawing of the Poet and his two daughters, very beautifully executed, and telling its story most affectingly.

#### SCREEN No. 2.

##### XCVII.—PORTRAIT OF MRS. BARRINGTON, *Sir J. Reynolds.*

Painted with great delicacy and quite in Sir Joshua's style.

##### XCVIII.—ANTIQUES, *Van der Doez.*

There is some good colouring in these examples of the early arts. What the subjects are we know not. Originally they most probably formed volets or wings to some larger picture.

##### XCIX.—PEASANT BOY WITH BASKET, *Murillo.*

Painted with considerable vigour—a sketch which may be warranted from nature.



## SCREEN No. 3.

C.—THE DESCENT FROM THE CROSS, or, perhaps, more properly, THE PREPARATION FOR THE ENTOMBMENT, *Sebastian del Piombo*.

A glorious composition this, breathing throughout a sentiment of poetic grandeur, such as distinguished the works of some of the old masters when handling subjects of a religious character. The figures are all beautifully drawn, the grouping is admirable, the colouring perfectly brilliant, and the general tone of the picture exceedingly rich. In the left-hand compartment which seems to represent the Appearing of Christ after his resurrection, the full-length figure of the Saviour is a masterly effort. The companion wing seems to be the Betrayal.

CI. — } Two HOLY FAMILIES, one a Virgin and  
CII.— } Child, by *Corregio*.

CIII. and CIV.—WILD FOWL, *Teniers*.

Subjects which will be sure to elicit the admiration of every naturalist, so admirably true are they in the forms, attitudes, and actions of the birds to their respective originals.

CV.—ST. JOHN MEDITATING IN THE WILDERNESS.

Apparently a very beautiful picture, but in its present situation impossible to be seen. It has a glass before it and is placed at the back of the S. del Piombo, No. C.

## SCREEN No. 4.

CVI.—PORTRAIT, life size, *Salvator Rosa*.

Painted in a bold *slap-dash* style, very characteristic of the master.

CVII.—PORTRAIT OF PAUL IV, *Titian*.

CVIII.—PORTRAIT OF THE DOGE VENIERI, *Tintoretto*.

## SCREEN No. 5.

CIX.—MADONNA AND CHILD, *Francia.*

CX.—HOLY FAMILY, WITH PARTRIDGES, *Bellini.*

CXI.—MADONNA AND CHILD, *L. da Vinci.*

The head of the Virgin seems beautifully painted, and has a very sweet expression. The last three Nos. are on panel, and being placed on the same screen, form a group well worthy the careful attention and study of the young painter.

## SCREEN No. 6.

CXII.—APOLLO, *A. Caracci.*

The god just alighting on the earth; exquisitely painted, and the wind-borne draperies flowing and graceful.

CXIII.—VIRGIN CHILD AND ST. JOHN, *L. Caracci.*

The infant Saint has his shepherd staff, labelled with the inscription, *Ecce Agnus Dei.*

## SCREEN No. 7.

CXIV.—A LANDSCAPE, *G. Poussin.*

This picture was purchased by Lord Northwick at the recent sale of the collection of Horace Walpole, at Strawberry Hill. It is replete with that grace, and almost solemn feeling in its tone, which seems a kind of scenic twilight, remarkable, as contributing to that air of grandeur so peculiar to the landscapes of Gaspar Poussin.

CXV.—A PORTRAIT OF HIMSELF, *A. Vandervelde.*

A well-painted and carefully finished head, with a good deal of individuality about it. The draperies are excellent.

# CXVI.—A ROCKY SEA SHORE, *S. Rosa.*

A composition supposed to represent the “scenery in the environs of La Cava, near the Bay of Salerno, where Salvator Rosa passed his early days.” In the foreground are three figures standing out in fine relief on a mass of broken stone; and on the right, a wild and picturesque succession of rocks, stretching out far into the bay. The colouring is very unlike that of the generality of Salvator’s pictures.

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Charmed by its rich and truly captivating treasures, we have already spent more hours in THE GALLERY than we had originally intended, though we have left many admirable works altogether unnoticed, and have passed by others with a bare “nod of recognition.” Having, however, completed our survey, we now quit, for a time, this witching apartment, and enter the small

## CIRCULAR ANTI-ROOM,

which connects the new building with the old. This little cabinet contains many choice gems of great interest and value to the virtuoso and the archæologist; but as our immediate business at present is with the productions of the easel, we must pass by those of the lapidary and the sculptor, taking the paintings in the order of their present arrangement.

# CXVII.—PORTRAIT OF HENRY VIII., *Holbien.*

# CXVIII.—REMBRANT IN HIS STUDY, *Fraser.*

An exceedingly clever sketch, with a very good arrangement of light and shade.

# CXIX.—CATTLE PIECE, *Van der Bosch.*

A landscape, with figures of cattle and a woman milking, very rich in colour.

# CXX.—PORTRAIT OF DANTE.

CXXI.—PORTRAIT OF MADLLE. LUDENS, *Rubens*.

Possesses a very pleasing countenance, and the flesh is painted with great clearness and brilliancy.

CXXII.—VIEW OF THE TOWN OF NIMEGUEN, *Vander Heyden*.

A picture formerly in possession of Van Lanker. "So rich in its details and imitations, that it is a matter of astonishment that any eye could direct the execution, or any patience endure the completion of so elaborate a performance."—*Van Lanker's Catalogue*.

## CXXIII.—PORTRAIT OF MARY QUEEN OF SCOTS.

CXXIV.—LANDSCAPE, with a large Building in the distance, *G. Poussin*.CXXV.—PERSEUS AND ANDROMEDA, *Dominichino*.

The figure of Andromeda is beautifully finished, but the opposition of light and shade throughout the whole picture, strikes us as being a little too violent.

CXXVI.—MAN IN A BLACK CAP, *A. Caracci*.

## CXXVII.—A YOUTH IN A FANCY DRESS, with a Hat and Feather on his head.

We know not who was the painter of this picture, and had not at the moment we were observing it, an opportunity of enquiring. It is, however, remarkably good, both for colour and effect. The *Art Union* says "It has been attributed to Carlo Dolce."

CXXVIII.—HEAD OF GASTON DE FOIX, *Georgione*.CXXIX.—MARINE VIEW WITH TIMBER WAGGON, *Bonnington*.

Affords an excellent specimen of this artist's clear and transparent style.

**CXXX.—CURIOUS OLD PROFILE OF A FEMALE HEAD.**

Said to have been an ancient fresco painting, removed by Prince Poniatowski from the ruins of Titus' Baths at Rome. Interesting, as showing the state of the fine arts at the period of its execution.

**CXXXI.—PORTRAIT OF GENTLEMAN** wearing a ruff.

**CXXXII.—WOODY SCENE AND LANDSCAPE, *Percy*.**

**CXXXIII.—PORTRAIT OF JUSTUS SOUTERMAN, *Vandyke*.**

This is a very fine portrait, and appears to be painted with great freedom; but it is placed too high for minute examination as to its execution. The general effect is excellent. Justus Southerman was the early friend and fellow-pupil of Vandyke, and was himself an artist of considerable talent.

**CXXXIV.—BAPTISM OF THE INFANT SAVIOUR, *Baroccio*.**

A very clever little sketch, spiritedly touched, as if a study for some larger work.

**CXXXV.—LANDSCAPE, Cattle going to Water, *J. Both*.**

**CXXXVI.—PORTRAIT OF A DUTCH BURGOMASTER, *J. Cuyper*.**

**CXXXVII.—MARY MAGDALEN 'midst the Pleasures of the World, *L. de Leyden*.**

A quaint old painting—the figures in the costume of the time: interesting as illustrating the state of the arts in Holland, in the early part of the 16th century, and valuable on account of the rarity of the easel pictures of this artist.

CXXXVIII.—WOODY LANDSCAPE, *Ruysdael*.

CXXXIX.—ANTIQUÉ FEMALE HEAD.

An ancient fresco from the Titus' Baths: a companion to No. CXXX.

CXL. — PORTRAIT OF ANTONIUS DE FLAVIUS, *A. Caracci*.

An admirable profile, excellently painted. The fur tippet also deserves notice for its very elaborate finish, which will bear microscopic examination.

CXLI.—LANDSCAPE, with herd of Cattle, *Berghem*.

A masterly composition, painted with a fine broad effect of light and shade, the colour peculiarly rich.

CXLII.—PORTRAIT OF A LADY, in a ruff, *J. Cuyp*.

Apparently painted from the same model as a similar portrait, by the same artist, in the upper room.

CXLIII.—MOUNT PARNASSUS, *Julio Romano*.

A fanciful composition, in which Apollo and the Muses, accompanied by a number of other figures, said to be intended for immortalised Poets, are introduced. The Castalian fountain is seen flowing down the mount in front.

CXLIV.—LANDSCAPE, *G. Poussin*.

One of the sweetest compositions in the collection. Two figures in a foreground of marvellous beauty; but a stronger light is required to bring out the exquisite details of this picture than it obtains in its present situation.

CXLV.—PORTRAIT OF QUEEN ELIZABETH, *Holbiens*.

Painted apparently when the Virgin Queen was young.

CXLVI.—TRIUMPH OF GALATEA, *P. Lauri*.

**CXLVII.—LANDSCAPE, WITH THE FLIGHT INTO EGYPT, *Claude*.**

A beautiful little composition.

**CXLVIII.—PORTRAIT OF A GENTLEMAN, in a lace frill.**

**CXLIX.—PORTRAIT OF A YOUTH, *Greuze*.**

Very sweetly painted, and with a softness and delicacy of expression rarely surpassed.

**CL.—SKETCH OF THE HEAD OF A FEMALE, in Raffaele's "Incendio del Borgeo," *Sir J. Reynolds*.**

"This study, size of the original head, is painted by Sir Joshua with great spirit, having all the character of the original." It was formerly the property of Sir Thomas Lawrence, by whom it was highly prized.

**CLI.—VERTUMNUS AND POMONA, *N. Maes*.**

Painted on copper. Two females seated on a bench, with a basket of fruit before them on the ground—very highly coloured.

**CLII.—THEATRE AND RUINS.**

A composition crowded with figures, apparently celebrating some festival or ancient games.

**CLIII. — LANDSCAPE, WITH THE FLIGHT INTO EGYPT, *Bolognese*.**

The Holy Family, ministered to by Angels, form a group in the immediate foreground.

Besides the pictures here enumerated, there may be in this cabinet of gems a few others which may have escaped our notice, but these the attendant will be, at all times, prepared to describe.



## THE DRAWING ROOM.

CLIV.—CLELIA AND HER COMPANION VIRGINS, escaping from the Camp of Porsenna, *Primattizzo*.

Curious, as showing the state of historical painting at the period of its execution. The composition is spirited and the colouring good, that of the foreground particularly so. The paintings of this master are considered rare.

CLV.—LANDSCAPE, with Buildings and a group of Figures on the Sea-shore, *Claude*.

The reflection of the light upon the foreground in this picture deserves to be particularly noticed.

CLVI.—RIVER SCENERY IN HOLLAND, *Ruysdael*.CLVII.—LARGE SICILIAN LANDSCAPE, *Il Bolognese*.

In the foreground is pictured *The Rape of Proserpine*, in connection with which a number of figures are introduced, but the story is rendered subservient to the landscape; in the distance are seen Etna, and a chaotic assemblage of rocks and waves.

## CLVIII.—PORTRAIT OF A LADY.

CLIX.—STUDY OF A FEMALE HEAD, adorned with flowers, *Brockey*.CLX.—MERRY MAKING AT AN INN DOOR, *Jan Miel*.

## CLXI.—VENUS RECLINING.

CLXII.—CHRIST BOUND, guarded by a Soldier with a drawn sword, *Tintoretto*.

A large picture hung over the Library door, but the merit of which entitles it to a more prominent place. The body of the

Saviour is very finely painted indeed; and for the sake of heightening the effect designed by the artist, it is painted on a very light key, with very little depth of colour; and this effect is again assisted by its being surrounded with colours of great richness. It may be objected to this mode of treatment, that no *living* body could present such an appearance, and, therefore, there is a degree of unnaturalness in the picture, which must be considered as a defect. But to this objection it may be answered, that it was the intention of the artist to convey, as far as his means permitted, the divine nature of the suffering Saviour; and the luminous effect thus given to the figure would so affect the imagination of the spectator: and in this we certainly think the painter would be right. The whole picture is extremely brilliant, and, in its composition, the “stormy brush” of Tintoretto appears to have been restrained within due bounds.

### CLXIII.—VIRGIN & INFANT SAVIOUR, *J. Van Orley*.

Said to be “an admirable specimen of this early master.” On panel, with circular top.

### CLXIV.—A MOONLIGHT LANDSCAPE.

A modern composition of a temple, surrounded by trees, with running water, and the usual accessories of similar subjects.

### CLXV.—SEA VIEW, with Ship in full sail, *Vander-velde*.

A truly beautiful picture—the tone and harmony altogether perfect. It will be seen that there are no positive colours at all in this composition—and the manner in which such a quantity of grey colour is harmonised and made to produce a beautiful effect, may be studied with great advantage by every real votary of the Fine Arts. The water, both in execution and effect, is exquisitely painted.

CLXVI.—DON QUIXOTE, *Liverseege*.

A little grotesque illustration of Cervante's Hero.

CLXVII.—SLEEPING NYMPHS & CUPIDS, *C. Crespi*.

On copper. A carefully elaborated and highly finished picture—rich in its colouring, and, of its class, possessing great merit.

CLXVIII.—PORTRAIT OF A LADY, *Holbien*.

CLXIX.—LARGE LANDSCAPE, called the Echo,  
*N. Poussin*. *Paris, Bib. Nat., No. 5763.*

"This picture is well-known by the figure of a dead man, entwined by a serpent, laying near the pond in the front, and various figures in the middle distance expressing alarm. It is a capital work, and has been frequently engraved."—*Art Union*.

CLXX.—A GROUP OF SHEEP, *G. Morland*.

Will please the admirers of such subjects by its truth and homeliness.

CLXXI.—THE ENTOMBMENT. A small illuminated sketch.

CLXXII.—LANDSCAPE, with Cottage, *J. Ostade*.

CLXXIII.—THE COTTAGE GIRL, with flowers, *Sir J. Reynolds*.

CLXXIV.—A LARGE LANDSCAPE, with Hawking Party, *P. Brill*.

The figures, which are very spiritedly drawn, are ascribed to Annibal Caracci. The whole composition is of undoubted merit.

CLXXV.—COTTAGE SCENE.

CLXXVI.—THE ANNUNCIATION, *Bassan.*

A picture which well deserves attention. The figures occupying the front are painted in with great boldness.

## CLXXVII.—ANTIQUÉ HEAD, wearing a black cap.

## CLXXVIII.—MADONNA AND CHILD. A small painting on panel.

CLXXIX.—SOLDIERS CAROUSING, a Sketch by *Liverseege.*

## CLXXX.—THE ADORATION. A small antique.

CLXXXI.—THE PRODIGAL SON, *Rembrandt.*CLXXXII.—THE BATTLE OF THE BRIDGE, *Stoop.*

A fierce engagement, in which the figures are drawn with great spirit: but what particular event commemorating we know not. The landscape is rather bald; but this, in all probability, was intentional, that the mind might not be diverted from the principal incident.

## CLXXXIII.—CATTLE PIECE.

CLXXXIV.—THE VINTAGE TIME, *Velasquez.*

A group of bachanals apparently celebrating the Vintage. The half-tipsy expression in their countenances is most excellent, and the colouring of the picture is very superior.

CLXXXV.—THE BATTLE OF RAMILIES, *Hugh-tenburg.*

A large and splendid representation of this “famous Victory.” It is crowded with figures, occupying the whole of the canvass, admirably displayed, and full of fire and action.

## SCREEN No. 1.

CLXXXVI.—THE MOCKING OF CHRIST, *Vandyke*.

A cabinet picture, painted in a broad manner, and, as might be expected from the master, admirable in its effect.

CLXXXVII.—ST. FRANCIS PRAYING, *Breughel*.CLXXXVIII.—ASS & PEASANT BOY, *C. du Jardin*.CLXXXIX.—PORTRAIT OF THE PRINCESS MARY OF ENGLAND, *Hans Holbein*.

The great merit of this painter is the fidelity with which he represented the countenance of the person he was imitating. Those, therefore, who delight in studying the physiognomy of the zealous and bigotted Mary, will find this a picture of great interest.

CXC.—VIRGIN AND CHILD, *Ghirlandajo*.CXCI. — MINIATURE OF DIANA OF POITIERS, *G. Netscher*.

Portrait, painted on copper, of the Duchesse de Valentinois, the celebrated favourite of Henry II, of France. It is beautifully executed.

CXCII.—A HOLY FAMILY, *Parmegiano*.

A splendid picture. Nothing, indeed, can be more natural, or more beautifully expressed than the attitude of the Infant Christ, whom St. John is in the act of embracing. The composition of Holy Families is frequently so conventional, that to meet with anything that reminds us of freshness of nature in productions of this class, renders them doubly interesting.

CXCIII.—THE GLORIFICATION OF THE VIRGIN, *Poelemborg*.

An exceedingly beautiful picture of its class. The painting of the little angels floating about are miracles of execution.

CXCIV.—ST. JOHN PREACHING, *Breughel*.

Crowded with figures, which are painted with the care and finish of miniatures, and beautifully coloured; perhaps too gaily for the scene and circumstances of the Baptist's mission.

CXCV.—MARS AND VENUS, *Schiavone*.

A small picture, the colouring of which is peculiarly rich and brilliant, and is, moreover, much assisted by the cold colouring of some of those by which it is surrounded.

SCREEN No. 2.

CXCVI.—THE VIRGIN IN GLORY, surrounded by Saints and Angels, *Pellegrino da Modena*.

CXCVII.—PORTRAIT OF PHILIP IV, OF SPAIN, *Velasquez*.

CXCVIII.—THE FLAGELLATION, *Raffaelle*.

Consisting of three figures only. In the centre the Saviour is tied to a pillar receiving the lashes of his flagellators, placed one on either hand.

CXCIX.—LE DEPART POUR LA CHASSE, *Lingelbach*.

"A highly finished painting, abounding with subjects; the more prominent of which are a Cavalier and his Lady richly attired, and the latter about to mount a beautiful Wouverman-like little white horse," held by a page, who is listening at the same time to the tale of a beggar-woman.

CC.—THE ANNUNCIATION, *De Witt*.

The upper portion, especially, is poetical in its conception and beautiful in its colouring.

CCI.—PORTRAIT OF A YOUTH, with a book and pencil in his hand, *Velasquez*.

## SCREEN No. 3.

CCII.—A DUTCH GIRL gathering a pink, *G. Dou.*

A small painting of most exquisite and elaborate finish. It is every way worthy a careful examination by those who desire to see how far it is possible to carry the practice of minute execution into the details of a picture.

CCIII.—BOOR, WITH GLASS AND MUG, *D. Teniers.*CCIV.—PORTRAIT OF HIMSELF, *W. Mieris.*

A fanciful but really clever little picture, highly finished, and the colouring particularly bright.

CCV.—VIRGIN AND CHILD, *Pietro Perugino.*

*The Virgin and Child*, seated on a kind of throne, with the figures of St. Peter and St. Paul on each side, and a Cardinal's hat on the foreground. This is immeasurably the finest work of this painter that we have seen, and one that has raised him greatly in our estimation. We well know that in the picture dealing world there is a conventional value attached to the works of certain masters, which those works themselves do not always justify; and we do not exactly know what rank in this conventional scale Perugino holds; but of this we are quite certain, that judging pictures by their intrinsic merits, and without reference to the artist's name, we should feel compelled to place this *Virgin and Child* in the very first rank among the works of the early painters; moreover, however incredible the assertion may seem to a certain class of connoisseurs, we consider it superior to many, very many, of the smaller works of Raffaele. The figure of the Virgin is designed with a grace and beauty equal to some of the happiest efforts of the "Divine Painter." The figures of two Saints are full of grandeur and dignity, and the arrangement of the draperies most admirable; and the details also are elaborately painted. To young artists this picture would afford



a valuable study—showing very distinctly, the manner in which early painters used the glazing or transparent colours—with a sort of *hatching* process, and with a fine small pencil—a mode of execution widely different from that adopted in more modern art. This splendid production of Italian art was formerly in the possession of the Duke of Lucca, and we believe Lord Northwick obtained it under the hammer for considerably less than half the sum he had previously offered for it privately.

CCVI.—A LADY PLAYING MUSIC AND A GENTLEMAN SINGING, *Metzu*.

CCVII.—MAN READING, *Jan Steen*.

CCVIII.—VILLAGE MUSICIANS, *A. Ostade*.

A small interior with boors drinking.

CCIX.—THE BIRTH OF JUPITER, *Giulio Romano*.

The sheet of plate glass which protects this picture, testifies the estimation in which it is held. It was originally painted on panel, but its present noble possessor has had it transferred to canvass. Previous to its removal to Thirlestane House, we believe Lord Francis Egerton endeavoured, by an offer of fifteen hundred guineas, to become its purchaser, but in vain. It is most elaborately painted, and has such a truly exquisite tone, as to challenge in this respect, a comparison with the choicest works of Corregio. The scene is supposed to be an enchanted island, wherein the infant god is represented cradled in the midst of luxuriant vegetation; his mother, Rhea, being in the act of lifting up the veil which covers him: two river nymphs are in attendance, and, at some distance on either side, are the *Corybantes*, priests of Cybele, who, with various musical instruments, are presumed to be fulfilling their important mission, of endeavouring to drown the cries of the new born babe. In the distance is Mount Ida, and beyond, to the line of the horizon,

appears a long line of coast interspersed with promontories and bays. The drawing of the principal figures is considered highly graceful, and the colouring of the whole exceedingly rich.

#### SCREEN No. 4.

CCX. — VIRGIN AND INFANT SAVIOUR ASLEEP, *S. Ferrato*.

CCXI.—THE VILLAGE ALE HOUSE, *D. Teniers*.

Figures drinking in front and men playing at skittles behind. This and the preceding picture are from Earl Spencer's collection, at Althorp.

CCXII.—THE EARLS OF BEDFORD AND BRISTOL, whole-length portraits, on enamel, *Vandyke*.

CCXIII.—THE ADORATION.

By whomsoever painted, this picture has a great deal of merit, both in its colour and the arrangement of the figures.

#### SCREEN No. 5.

On one side is a series of Six beautiful Enamels of—1, *Thomas Howard, Third Duke of Norfolk*.—2, *Earl of Northumberland*.—3, *A Holy Family*.—4, *Sir E. Lucas*.—5, *Lady Jane Grey*.—6, *William, Marquis of Newcastle*. On the other are—

CCXIV.—GROUP OF CHILDREN & LAMB, *Raffaelle*.

CCXV.—ASS AND SHEEP in stable, *Verboeckhoven*.

CCXVI.—A LANDSCAPE, with figures of a Man and and Woman with Cattle, *N. Berghem*.

CCXVII.—PORTRAIT OF A FORNARINA, *Raffaelle*.

CCXVII.—TENIERS AND HIS WIFE, *Teniers*.

CCXVIII.—WHITE HORSE, with red cloak thrown over, *P. Potter.*

SCREEN No. 6,

Contains a pair of hunting scenes, by *A. Watteau*, quite in the style and manner of this once celebrated artist. The first represents

CCXIX.—A LION HUNT, with huntsmen in Tartar dresses ; and its companion

CCXX.—THE RETURN FROM THE CHASE.

A party carousing under an awning, and making themselves joyous after the toils of the day.

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THE SALOON.

CCXXI.—THE CHILDREN OF NIOBE slain by Apollo, *R. Wilson.*

In a wild and rocky foreground the fated progeny of Niobe are falling beneath the darts of Apollo, who is seen, bow in hand, among the clouds above. A splendid composition, and conspicuous for that clearness of atmosphere and harmonious colouring for which the genuine productions of Wilson are so remarkable. A picture this which requires to be looked at long and steadily, in order to master its manifold beauties.

CCXXII.—VIEW ON THE NILE, *Muller.*

A fine rich landscape, by one of the most talented artists of modern times. The golden haze of an Egyptian sky is exquisitely conveyed.

CCXXIII.—POLYPHEMUS PLAYING THE FLUTE, *A. Caracci.*

CCXXIV.—THE HAZARD TABLE, *Hogarth*.

One of those graphic representations of the fashionable vices of the painter's age, which never fail to *tell* upon the mind as well as the eye of the spectator. "The diversity of expressions, and the varied effects produced in the gestures and movements of the company assembled, by the result of the last cast of the dice, are most admirably depicted." From the positions of the table, and the figures around it, the scene appears to have been sketched from a gallery, or some other elevated point of view. This painting is said never to have been engraved.

CCXXV.—A COAST SCENE, *Vernet*.

A large and handsome picture: the subject full of life and animation. On the foreground beach are several groups of fishermen busily engaged in pursuit of their calling, and others resting idly among the rocks. To the right, an abrupt cliff stretching out seaward assists the deep shadow along the line of water, in offering an effective contrast to the brighter portions of the picture, and the light and buoyant shipping studding the horizon. The swell of the sea as it comes in at "high water" is admirably given.

## CCXXVI.—A MADONNA—an antique.

CCXXVII.—ORIENTAL GROUP, probably an illustration to the Arabian Nights, *Stephanoff*.CCXXVIII.—COAST SCENE, CALAIS, *J. Wilson*.

A long flat beach, rendered interesting by the skill with which it is treated, and the introduction of a number of characteristic objects which give it life and animation.

CCXXIX.—HORSES DRINKING AT A WATER-TROUGH, *Gainsborough*.

CCXXX.—INTERIOR OF THE CHURCH OF ST.  
JACQUES, DIEPPE, *Roberts*;

And its companion—

CCXXXI.—THE INTERIOR OF WESTMINSTER AB-  
BEY, WITH THE SHRINE OF EDWARD THE CONFES-  
SOR, *Roberts*.

Both of these are very finely painted—the *handling*, as applied to the architectural detail, is excellent. Of the two we prefer that in which the performance of the mass is introduced, which is a most admirable picture: its companion, besides being scarcely equal to it in artistic merit, has a vicious principle in its composition, by the introduction of actual gilding on one of the tombs; against which we must enter our protest.

CCXXXII.—THE MARKET CART, *Gainsborough*.

A small sketch of the large Picture, now hung in the Upper Room.

CCXXXIII.—MARINE VIEW WITH BOATS, *Ver-  
boeckhoven*.

CCXXXIV.—SEA SHORE, *J. Wilson*.

A companion Picture to No. CCXXVIII. by the same artist. The beach at low tide is admirable: the little bays of water running up among the sands, have so much character and individuality about them, that we almost fancy we can recognise the very scenes intended. The boats and other objects introduced are cleverly painted, and there is a fine clear atmosphere over the entire view.

CCXXXV.—ALLEGORICAL SUBJECT.

CCXXXVI.—INTERIOR OF A CHAPEL, with Priests  
officiating at the Altar, *H. Gritten*.

**CCXXXVII.—LARGE PICTURE OF THREE CAVALIERS ON HORSEBACK.**

**CCXXXVIII.—A VIEW OF NORTHWICK PARK, *F. R. Lee.***

Interesting, as being an accurate delineation of the residence of the Nobleman whose splendid collection we are, at the present time, examining. May he long live to enjoy it!

**CCXXXIX.—THE RAPE OF PROSERPINE.**

The graceful forms and beautiful colouring for which Etty is so deservedly celebrated, are conspicuous in this famous composition, which is also one of the most showy pictures in the collection.

**CCXL.—THE BAY OF NAPLES, *Muller.***

Muller has bestowed more pains upon the finishing of this picture than he was generally in the habit of bestowing upon his Landscape productions. The foreground is very sweetly arranged, and the view of the town and of Vesuvius in the distance, with Pompeii calmly reposing at its base along the water's edge, have all an excellent effect.

**ON SCREENS.**

**CCXLI.—ITALIAN PEASANTS, *Uwins.***

A bright scene, which merits particular attention for its effective grouping, and richness of colour.

**CCXLII.—LARGE SEA VIEW, WITH SHIPPING.**

Painted with remarkable freedom. The form and colour of the clouds are admirable: so light and buoyant in appearance, they seem absolutely floating on the canvass.

**CCXLIII.—THE HARVEST MOON, *Cuyp.***

A great deal more can be made of "moonlight" in poetry than in painting. Rubens found the absence of colour, in the aspect

of nature under this light, so insuperable a difficulty, that, according to Sir Joshua Reynolds, he painted his "Moonlight" more like a sun rising. The picture now before us, is, however, a remarkably fine one of its class. In the foreground, on the right, is a group of Cattle, admirably designed; further back are reapers, and behind these objects is a village embosomed in trees, over which the church tower prominently presents itself.

CCXLIV.—VENUS PRESENTING ARMS TO ÆNEAS.  
*G. Poussin.*

Considered a good picture, but one which does not particularly take *our* fancy. The treatment of the subject appears forced and theatrical, and quite in the French style. The nymphs and river god are gracefully drawn; but the armour and other inanimate objects are better painted than the living figures.

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DINING ROOM.

CCXLV.—PORTRAIT OF HENRY HOWARD, EARL OF  
SURREY, *Titian.*

This is one of the most extraordinary portraits in the whole collection. It is very finely painted, and the rich and picturesque costume of the day much aids its pictorial effect. The head appears highly finished, and the dress and appointments are painted with a care and fidelity, that put to shame the practice of some of our modern painters. If Titian could thus labour on the details of *his* works, surely the pigmy giants of our days might condescend as much.

CCXLVI.—ITALIAN LANDSCAPE, *G. Poussin.*

CCXLVII.—PORTRAIT OF MICHAEL ANGELO.

CCXLVIII.—PORTRAIT OF A MAN WITH BLACK  
CAP, *A. Del Sarto.*



CCXLIX.—BOY WITH RED CAP ON HIS HEAD, *Massaccio.*

This work which has great strength of expression, and is painted in a broad manner, is exceedingly interesting, as being the work of one of the greatest geniuses that painting ever produced, but whose career was cut short by an early death. Raffaele himself did not disdain to resort to the works of Massaccio, nor scruple to acknowledge the assistance he derived from them. The fine figure of St. Paul, in the cartoon of "St. Paul preaching at Athens," is, as is well known, an adaptation by Raffaele, of a design by Massaccio.

CCL.—THE DUCAL PALACE, VENICE, *Guardi.*

A beautiful little architectural sketch, most admirably touched.

CCLI.—THE PERPLEXED STUDENTS, *Caravaggio.*

CCLII.—MAN IN BLACK, leaning on a stick, *Frank Hals.*

Said to be a Portrait of himself. The handling is bold and spirited, and it is altogether painted with great vigour.

CCLIII.—NAKED FEMALE, half length, *Luca Giordano.*

CCLIV.—SAINT FRANCIS AND CHILD.

CCLV.—EZEKIEL'S VISION, *Raffaele.*

Originally in the Royal collection at Madrid, and presented by Charles IV to the Duke of Lucca, of whom it was purchased by Lord Northwick. It is painted on a gold ground, and very highly finished.

CCLVI.—ST. SEBASTIAN, *Dominichino.*

A fine striking picture—broad and clear in the effect of the flesh, and the head having great expression.

CCLVII.—LANDSCAPE, *N. Poussin.*

Considered as the work of a man whose forte lay in another department of art, this picture possesses considerable interest.

CCLVIII.—GIRL'S HEAD, a rough sketch by *Sir J. Reynolds.*

CCLIX.—MAN ON HORSEBACK, a way-side sketch.

CCLX.—SMALL LANDSCAPE, *R. Wilson.*

A sweet little cabinet gem, containing, especially, a group of trees beautifully drawn; and the glow and colouring of the whole quite charming.

CCLXI.—NYMPH AND CUPID, *Georgione.*

This picture is, at present, hung too high to enable us to make an exact comparison of its merits, with reference to *The Music Party* in the gallery; but it is evidently a very beautiful work. The Cupid is exquisitely coloured, and the wings have a downy lightness perfectly charming.. It was formerly in the Orleans collection, and while there was engraved. It is sometimes called "Cupid, stung by a Bee, preferring his complaint to Venus."

CCLXII.—BURGOMASTER SIX, *Rembrandt.*

CCLXIII.—THE SERMON FROM TRISTAM SHANDY, *Reinagle.*

A painting this that Hogarth might have been proud to acknowledge, and the more valuable from being the only known work of Reinagle's in this department of art. The characters introduced are Mr. Shandy, Uncle Toby, Dr. Slop, and Corporal Trim. Those who recollect the passage which it illustrates will at once detect its graphic and forcible delineation.

CCLXIV.— } TWO SMALL HEADS— Portraits of the  
CCLXV. — } Cromwell period.

CCLXVI.—LANDSCAPE, *Denis*.

A composition introducing the ancient Temple of Minerva Medica, with a group of cattle in the foreground, and a herdsman leaning against an old tree—all said to be correctly copied from nature, on the spot.

CCLXVII.—ENGLISH LANDSCAPE, *Hofland*.

There is much to be pleased with in this little sketch; the truth of which is so apparent, that we recognise at once the likeness to a hundred green-lane scenes along which we have rambled. The poplars rising from the hedge are particularly good, and the grey light upon the picture is genuine English light.

CCLXVIII.—FLOWERS, FRUIT, AND FIGURES of Monkeys, Peacock, &c., *Weenix*.

A large and, doubtless, a very interesting picture to those who delight in seeing how far, or rather how *near* the imitative power of the art of painting can be carried in depicting the gayest things in nature; and to all such we commend it.

CCLXIX.—TOBIT AND THE ANGEL, *S. Rosa*.

A fine-toned dark picture: the distant landscape very exquisitely touched.

CCLXX.—A STUDY OF A LION AND LIONESS, *J. Lewis*.CCLXXI.—CORIOLANUS RECEIVING THE ROMAN MATRONS, *Tiepolo*.

A very excellent sketch as regards colour and effect. It has been called *The Clemency of Alexander*; but we incline to the opinion that it is intended to represent the mother and wife of Coriolanus interceding for the preservation of Rome.

**CCLXXII.--PORTRAIT OF A DUTCH LADY, *Rembrandt*.**

A companion picture to No. CCLXII, and probably a likeness of the Burgomaster's Wife.

**CCLXXIII.—THE FAMILY CONCERT, *Bassano*.**

"A group of ten figures, being portraits of the Ponte and Bessano family." The expression in all the countenances is exceedingly good.

**CCLXXIV.--SMALL ENGLISH LANDSCAPE, *Hofland*.**

A companion to No. CCLXVII, and characterised by the same truthful colouring.

**CCLXXV.—THE FALLS OF TIVOLI, *Denis*.**

Painted as a companion to No. CCLXVI, by the same artist, and, as in that instance, the different objects and figures introduced all faithfully copied from nature.

**CCLXXVI.—SMALL PORTRAIT OF O. CROMWELL.**

**CCLXXVII.—URANIA AND NYMPHS, *Stothard*.**

**CCLXXVIII.—ARTEMISIA DRINKING HER HUSBAND'S ASHES, *Quellinus*.**

We have ventured thus to name this picture, which has hitherto been unnamed, believing it to be intended to represent Artemisia, Queen of Caria, in the act of receiving the draught which contained the ashes of her husband, Mausolus, which, it is related, she had caused to be collected, and to show the fervency of her attachment to him, mingled with her liquor and drank. The figures are very gracefully drawn—particularly the two youths kneeling, and the female pouring out the draught—which are quite worthy of Rubens.

**CCLXXIX.—PORTRAIT IN ELIZABETHAN COSTUME.**

Said to be a likeness of Sir Philip Sidney.

**CCLXXX.—THE ADORATION OF THE VIRGIN.**

An old Italian painting, considered to be a very superior work for the age in which it was produced.

**CCLXXXI.—THE CARDINAL BARBARINI—a portrait life size—*Guido*.****CCLXXXII.—PORTRAIT OF A MAN IN UNIVERSITY ROBES, *Parmagiano*.**

There is a great deal of merit in this picture, which is finely painted, though the dark-green back ground does not convey a pleasing impression.

**CCLXXXIII.—DANAË AND CUPID, *Titian*.**

A well-known composition, being a copy or replica, by the master, of the famous one on the same subject, formerly in the Farnese collection, and which has been engraved. The present picture was originally in the collection of Prince Belvedere, at Naples.

**CCLXXXIV.—THE GRAND CANAL AT VENICE, *Canaletti*.**

An agreeable exception from that sameness which generally characterizes the works of this celebrated painter. The usual architectural vista is enlivened with every variety of action, and the whole picture is full of bustle. It is painted with great freedom and vigour.

**CCLXXXV.—PORTRAIT OF THE POPE, *Titian*.**

It seems to have been the aim of the painter, in this instance, to depict his subject precisely as he appeared before him. The attitude is neither dignified nor graceful, but appears sinking with the infirmities of age. What is lost in grace and dignity is, however, in some measure compensated for by the decided air of individuality which pervades the portrait. The right hand merits particular attention for the care which has been bestowed upon its execution. The drapery is finely painted.

## FIRST NEW ROOM,

COMMENCING WITH THE PICTURE HUNG OVER THE DOOR.

CCLXXXVI.—ST. JOHN, *Guido*.

The colouring and delicacy of touch at once bespeak the pencil of Guido, of whose productions this appears to be a very fine specimen. The figure and expression of the Baptist may be objected to as too youthful and feminine,—scarcely according with our conceptions of the preacher of the Wilderness—but the soft and beautiful transparency of its colours makes us altogether forget, while gazing on the painting, this departure from the literal exactness of holy writ. The reflection from the crimson paper, with which the room is hung, rather interferes with the effect of this beautiful picture, which is also here placed too high to admit of very close inspection.

CCLXXXVII.—LANDSCAPE, with Man driving Cows near a River-side, *Cuyp*.CCLXXXVIII.—CHRIST BEARING THE CROSS, *A. Mantegna*.CCLXXXIX.—CUPID DRAWN BY THE GRACES, *A. Kaufman*.

A circular picture. Cupid seated in a car is drawn by three Nymphs, intended probably for the Graces.

CCXC.—LANDSCAPE, with Shepherd Boy and Dogs, *Morland*.CCXCI.—THE SEMPSTRESS, *Redgrave*.

Representing a female, seated in a garret, with needle and thread in hand—her wan and paled countenance depicting the bitterness of the struggle sustained within. An interesting subject; but as an illustration of Hood's famous *Song of the Shirt*, which it is

designed to be, it certainly does not realize the poet's conception; while as a work of art it appears feeble in execution, and suffers from the company it keeps.

**CCXCII.—A CATTLE PIECE, *Sidney Cooper.***

A small but exquisite modern picture—clear and brilliant as possible; and, moreover, one that does *not* suffer from a comparison with the best of its associates.

**CCXCIII.—CHRIST AND THE WOMAN OF SAMARIA, *D. Teniers.***

**CCXCIV.—COTTAGE GIRL, with flowers, *Hofland.***

**CCXCV.—RIVER GODS, *Poussin.***

The principal figure presents a fine bold outline; but the subject is not a pleasing one, or likely to arrest the attention of a casual visitor.

**CCXCVI.—CHRIST DISPUTING WITH THE DOCTORS.**

**CCXCVII.—SABRINA, *W. E. Frost.***

An exquisite reduction, by the artist, of a picture exhibited at the Royal Academy, in 1845, and selected by the Art Union as the subject for one of its subscription engravings.

**CCXCVIII.—CUPID DEPRIVED OF HIS QUIVER BY THE GRACES, *A. Kaufman.***

A companion picture to No. CCLXXXIX.

**CCXCIX.—MARINE FETE, *Stork.***

What may be the precise subject of this picture we know not, but from the throng of shipping and the evolutions which appear to be represented, there can be no doubt it is designed to represent some grand maritime celebration.

**CCC.—A MOONLIGHT LANDSCAPE, *Vanderneer.***

**CCCI.—ITALIAN LANDSCAPE, *Patel.***



CCCII.—THE GULPH OF SPEZZIA, *G. E. Herring*.

CCCIII.—VIEW IN HOLLAND, *Vanderneer*.

CCCIV.—PAUL AND BARNABAS, at Athens, *Rottenhamar*.

The Apostles are in the act of addressing the multitude, imploring them to withhold their intended sacrifices; the preparations for which serve as an occasion to introduce a number of sacerdotal figures and objects connected with the worship of the Gods. The colouring of the draperies in this picture is peculiarly brilliant.

CCCV.—THE SIGN PAINTER, *Fraser*.

Full of humour, and a keen discrimination of character: it is also excellently well painted. It was exhibited at the Royal Academy, in 1837. Now that Wilkie is numbered among the departed, Fraser may be considered first in this department of art. The head looking out of the window is a portrait of Fraser himself, and was painted in by Webster.

CCCVI.—LANDSTORM.

CCCVII.—LANDSCAPE, *Claude*.

Clear in its tone. The Castle on the rock stands beautifully out.

CCCVIII.—WOODY SCENE, with Gypsy Group and distant Landscape, *Nasmyth*.

A large English landscape, elaborately wrought, and conveying a faithful representation of scenes, such as are still oftentimes to be met with "in the forests of our land." It may be objected against, as a work of art, that it is too green, and requires relief; but the detail of the picture is full of character, and the careful finishing gives surprising truth and individuality to the view. The snatch of distant landscape, seen through the opening between the trees in the centre of the picture, is excellent.

CCCIX.—THE INFANT HERCULES, *Sir J. Reynolds.*

This sketch forms the original study for the celebrated picture painted by Sir Joshua, for the Empress Catherine of Russia. A fine, bold, and masterly composition, full of rich colour; and, though in its principal parts bearing strong evidence of rapid execution, embodying all the essential elements of a grand composition. There can be no mistake about its authorship—the colouring and style alike declare it. The figure of the brawny Infant is seen as just risen from his slumbers—the breast finely expanded, and the lower portions of the body and limbs all slightly foreshortened. The head, even in the unfinished state in which we see it, is powerfully expressive of determined effort. The Serpents—one grasped in either hand—are more finished than the other parts of the picture, the swollen and convulsive writhing of their bodies admirably telling of the giant strength of their youthful destroyer. To artists and the just appreciator of fine paintings there will be interest enough in the picture itself, as a work of art, to win their admiration; and to those less able to enter into its artistic excellencies, it may be interesting to know that its model is still living—“The best farmer in the County of Bucks!”

CCCX.—ST. CATHERINE, *Conegliano.*

A fine erect figure, clothed in green, standing on a pedestal and holding a palm branch in her hand: the figure rests upon a broken portion of the wheel on which she suffered, and which is here introduced allusive to the story of her martyrdom. The colouring rich, and the expression remarkably good.

CCCXI.—LANDSCAPE, with a Wooden Bridge, *Reinagle.*CCCXII.—LANDSCAPE, with Cascade, *Ruysdael.*

A composition much to be admired, and beautifully painted.

CCCXIII.—VIEW OF WINDSOR CASTLE, *Nasmyth*.

A companion to No. CCCVIII, in which the same merits are observable, and against which the same objections may be urged.

## CCCXIV.—LANDSCAPE, with Figures.

CCCXV.—LANDSCAPE, *Berghem*.

We have, in this, the cattle group, with a woman riding on a mule, so frequently met with in this artist's compositions; but the picture is deficient in that depth and richness of colouring so remarkably conspicuous in Berghem's landscapes, and of which there are several glorious examples in the present collection. That now before us is, we are told, notwithstanding the dissimilarity of style here noticed, an undoubted production of Berghem.

CCCXVI.—A KERMESE OR DUTCH FAIR, *Jan Steen*.

A busy, bustling scene, and cleverly treated. The house in the right-hand corner of the picture is said to be a view of Jan Steen's favourite cabaret, and in one of the rooms of which many of his choicest paintings were executed.

## CCCXVII.—PORTRAIT OF CHARLES THE FIRST.

CCCXVIII.—LUCY ASHTON, *Woolmer*.CCCXIX.—THE SEQUESTERED GLEN, *Bonnington*.

A sweet little landscape, with a stream of water flowing down between woody banks: the foilage of an unusually light green complexion; such, however, as it frequently wears in spots like that here sketched, and where the full sun-shine rarely penetrates.

CCCXX.—FAMILY PORTRAITS, *Gonzales*.

Full-length miniatures of a Father, Mother, and two Children.

CCCXXI.—SAYING GRACE, *Jan Steen*.

CCCXXII.—ENGLISH FLEET PUTTING OUT TO SEA,  
*W. Van de Velde.*

The subject representing the Royal Sovereign and her attendant Fleet, commanded by Lord Sandwich, prior to and preparing for the Battle of Solebay.—A View of the Engagement itself, by the same artist, is in the next room : see No. CCCLXV.

CCCXXIII.—CAIN & ABEL, a sketch, by *Vandyke.*

This little picture, which is painted with a great deal of force, has been also called Sampson slaying the Philistine.

CCCXXIV.—VIEW OF A TOWN IN HOLLAND,  
*Ouwater.*

CCCXXV.—ITALIAN BOYS, *Edmondstone.*

CCCXXVI.—THE SYBIL, *Mola.*

CCCXXVII.—PORTRAIT OF SIR W. GODOLPHIN.

CCCXXVIII.—BEGGAR BOY, thinking of the future,  
*Poole.*

CCCXXIX.—WOODY SCENE, with Cottagers, *Percy.*

Makes a pretty companion to Bonnington's Glen, No. CCCXIX ; the style and treatment of which it greatly resembles.

CCCXXX.—MUSICIANS AND MAN DRINKING, *Jan Steen.*

CCCXXXI.—THE DEPOSITION FROM THE CROSS,  
*Volterra.*

A composition for "Painters to study." The grouping of the figures, of which there are a great many in the picture, the draperies, and the rich deep tone of the colouring, are well worthy their attention. The principal heads are each a study of itself, the contour and expression being strongly marked. The painting was originally on panel, but has been transferred to canvass the better to preserve it.

CCCXXXII.—BEGGAR BOY, with Guinea Pig,  
*Muller.*

CCCXXXIII.—A GRAND CANAL, *Canaletti.*

CCCXXXIV.—LANDSCAPE, with Diana & Nymphs,  
*Van Huysen.*

Painted on copper, very highly finished, and brilliant in its colouring; the trees in the foreground are particularly worthy of notice.

CCCXXXV.—MOUNTED TRAVELLERS, *Cuyp.*

A group of three mounted Cavaliers refreshing themselves at a way-side Inn. There is much spirit in the group, and the horses especially are admirably painted.

CCCXXXVI.—MARINE VIEW, *Backhuysen.*

A large seaward view, with Dutch shipping, and a number of Figures on the beach.

CCCXXXVII.—LAKE SCENE IN ITALY, *R. Wilson.*

CCCXXXVIII.—CUPIDS SLEEPING AND NYMPHS,  
*Albano.*

The Nymphs amusing themselves in tickling the winged urchins, who are reposing on the grass. A playful composition, carefully painted throughout, and remarkably soft in its colouring.

CCCXXXIX.—WOLSEY'S ARRIVAL AT LEICESTER,  
*Hart.*

A large dark picture crowded with Figures, and grouped with artistic skill.

CCCXL.—ANOTHER CANAL SCENE, by *Canaletti.*

There is a violet haze in the distance, which, in other respects, differs in nothing from the generality of this artist's water scenes in Venice.

CCCXLI.—SHYLOCK, *D. Cooper.*

A bright modern picture of undoubted merit. The expression and attitude of the Jew are excellent.

CCCXLII.—A LARGE LANDSCAPE, *Ruysdael.*

A forest scene, with a rushing waterfall in the foreground, and two men angling. This picture possesses all the vigour and grandeur and effect for which its painter is so distinguished. The trees are just taking the hues of autumn, and the distant glades are very quiet and subdued in their tone, materially assisting the vigorous treatment of the foreground.

CCCXLIII.—LANDSCAPE, with Figures, *Both.*

In the upper part of the picture, Cattle and Figures are seen crossing a stream just above a waterfall, and in the left foreground are a man and woman with mules proceeding in an opposite direction. The water below has a strange blue colour, scarcely accordant with the rich atmosphere which suffuses the other portions of the picture.

CCCXLIV.—CATTLE AND HERDSMAN, *A. Van de Velde.*

CCCXLV.—ST. JEROME PRAYING, *Titian.*

The saint is naked, looking up intently at a crucifix erected in the wood; before him on the ground is a cardinal's hat, and behind him his symbol, the lion.

CCCXLVI.—VIEW IN RHODES, *Muller.*

CCCXLVII.—GRAND CANAL, Venice, *Canaletti.*

CCCXLVIII.—LANDSCAPE, *Copley Fielding.*

Though not a first-class picture, there is no English scene in the collection which has pleased us more than this, which will bear a careful examination, and is very sweetly painted: the materials

whereof it is composed are effectively arranged, and the lights extremely well managed. It is, however, too severely tested—so near the Ruysdael, the Both, and the Van de Velde.

**CCCXLIX.—THE ADORATION OF THE KINGS, *Jean de Mabuse*.**

Painted on panel, and chiefly interesting as shewing the practice of art in its infancy. The ornaments, embroidery, &c., are, however, painted in a very superior manner.

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**UPPER ROOM.**

**CCCL.—ITALIAN BEGGAR BOYS, *Moreton*.**

A group of wandering beggar lads, amusing themselves with fantastic tricks, characteristic of their vocation, and each with his stock in trade at hand. The Painter has told his story with great graphic force and humour, and there is a fine mellow tone in the colouring.

**CCCLI.—OLD PORTRAIT OF MAN IN RED CAP.**

**CCCLII.—PORTRAIT OF A CHILD, *Sir T. Lawrence*.**

Clear and bright, and the only example of the late President of the Royal Academy we have yet come to in the collection.

**CCCLIII.—WHALE FISHING, in the North Sea.**

**CCCLIV.—HEAD OF THE SAVIOUR, *J. Van Eyck*.**

Painted natural size; a picture of extraordinary brilliancy in its colouring, and in fine preservation, seeing that it must be at least four hundred years old.

**CCCLV.—LANDSCAPE, with Water, *Wynants*.**

**CCCLVI.—AN INTERIOR OF SOME CHAPEL—Alms giving, *Ubertino*.**



CCCLVII.—PORTRAIT OF A DUCHESS OF BURGUNDY, *Van Orley*.

CCCLVIII.—CANAL WAY BETWEEN HOUSES, a clever sketch, by *Muller*.

CCCLIX. — WATER COURSING AMONG ROCKS, *Reinagle*.

CCCLX.—COAST SCENE, *Vernet*.

An extraordinary effect is given to this large picture, by the masses of mist in which some of its principle objects are shrouded, so as to convey the idea of Morning. The figures and ship in the foreground are painted with great spirit, and that aerial perspective for which this artist was so celebrated, is wonderfully preserved throughout. It is, altogether, a splendid composition.

CCCLXI.—ITALIAN LANDSCAPE, *Claude*.

Clearly painted, particularly the distance, which will bear a close examination; but deficient in that excess of golden light which is so characteristic of Claude. In the foreground is a shepherd piping to cattle.

CCCLXII.—HOLY FAMILY, *Mabuse*.

Joseph presenting fruit to the Infant Christ, who is represented wearing a thin transparent shirt—a very unusual drapery in subjects such as this.

CCCLXIII.—THE NATIVITY, *Biscaino*.

A small dark picture: the light emanating from the cradle, serving to reveal the figures of the Virgin and Shepherds which surround it; a group of Angels above, being shown by the same principle of illumination. In the centre is the Infant Saviour, on whom the Virgin Mother and two young children are looking with earnestness. The other principal figures are arranged with skill—their various attitudes and countenances all expressive of

mingled wonder and admiration. The picture is very highly and elaborately finished, and is one upon the possession of which its present noble owner may well congratulate himself.

**CCCLXIV.—LANDSCAPE, with Figures, *Lucatelli*.**

This may appropriately be termed “a grand composition,” as well from the extent of scenery embraced as from the ability which is shown in the execution. On an eminence in front, a group of peasants at once arrests attention from the vigour and gracefulness with which the figures are treated. In the shade of a cluster of trees on the right, is a herd of cattle, and just at the edge of the picture is a man urging forward a dog. The whole of the foreground is painted with great care, even to the varieties of vegetation, which are distinctly marked. The middle space is occupied by a sheet of water, with ruins and other buildings interspersed among swelling undulations of country, conducting the eye to the remote blue distance which is boldly expressed.

**CCCLXV.—THE BATTLE OF SOLEBAY, *Van de Velde*.**

Esteemed a noble and spirited representation of that famous Naval Engagement. In front, the Enemy’s fire-boat is seen in the act of striking the Admiral’s ship. This picture, with its companion, No. CCCXXII, by the same artist, were formerly in the possession of Lord Methuen, for whose ancestor they were both painted.

**CCCLXVI.—MOCKING OF CHRIST, *M. de Ferrara*.**

**CCCLXVII.—GRAND SACRIFICE, on the Removal of the Ark, *Rubens*.**

Apparently a sketch for some more finished work; exceedingly rich in colour, and, though called a sketch, possessing all the essential elements of a grand composition. The touch of Rubens is evident in every part.

**CCCLXVIII.—VIRGIN AND CHILD, *F. Francia*.**

CCCLXIX.—THE MARKET CART, *Gainsborough.*

This celebrated picture needs no attention called to its many excellencies. Every time seen it gains upon us, and, though not here placed to the best advantage as to the light, seems to lose nothing of its exquisite tone. It is hard to say whether "*The Market Cart*" now before us, which was long treasured in Gainsborough's family, or the one in the National Gallery, is most to be preferred. No picture has, probably, been so frequently engraved.

CCCLXX.—CICERO'S VILLA, *R. Wilson.*

The building is seen midway in the landscape, rising from an ample space of water, which flows out at the left hand corner of the picture, and is beautifully transparent.

CCCLXXI.—WOOD NYMPH SALUTING THE RISING SUN, *F. Danby.*

A modern composition of a highly poetical character: a crimson sunlight suffuses the scene, communicating a most extraordinary effect to every surrounding object.

## CCCLXXII.—VIRGIN AND CHILD. A bench in front with Fruit thereon.

## CCCLXXIII.—ST. JEROME PRAYING.

CCCLXXIV.—A SEAPORT, with Lighthouse, *Vernet.*

The style and colour of this is so widely different from Nos. CCCLX and CCCLXXXIX that we can scarcely suppose it the production of the same pencil.

CCCLXXV.—SKETCH OF A TOURNAMENT, *Velasquez.*

Said to be the original of a large picture just purchased from Lord Cowley's collection, for the National Gallery.

CCCLXXVI.--SEA-SHORE, with Shipping & Buildings, *Claude*.

CCCLXXVII.—THE ASCENSION OF THE VIRGIN.

CCCLXXVIII.—PORTRAIT OF A LADY in a brown dress, said to be “Venetian attire,” *Titian*.

CCCLXXIX.—HOLY FAMILY, St. John and St. Anna, *Rubens*.

A fine example of the master, whose pencil is not to be mistaken; the portrait of his mother is introduced here as in the grand picture of the *Marriage of the Virgin*, already noticed, at the end of the Gallery.

CCCLXXX.—A WINTER LANDSCAPE, *W. Muller*.

CCCLXXXI.—PORTRAIT, in University dress.

CCCLXXXII.—PORTRAIT OF DR. LOCKE, *Hogarth*.

A likeness of the famous founder of the Locke Hospital.

CCCLXXXIII.—INDIAN WITH A GOBLET, *Moreton*.

CCCLXXXIV.—PORTRAIT OF MAJOR ANDRE, *Sir J. Reynolds*.

CCCLXXXV.—PORTRAIT OF BEAUMONT, the Dramatist, *C. Jansen*.

CCCLXXXVI.—MAN IN ARMOUR.

CCCLXXXVII.—PAN AND SYRINX, *Jordaens*.

A splendidly coloured picture, which will be sure to arrest the attention of the artist: but the subject and general treatment are alike objectionable for a public exhibition.

CCCLXXXVIII.—DEAD SAVIOUR, with Virgin weeping, *Vandyke*.

CCCLXXXIX. — RIVER SCENE, with Rocky Shores, *J. Vernet*.

A composition of exquisite beauty: the figures of fishermen in the foreground, hauling their nets, bear a close resemblance to those in No. CCCLX. already noticed; and from the similarity of style and treatment observable throughout, the present may be considered a companion picture, and was probably so intended by the artist. A fine silvery haze is spread over the distance, communicating that soft ærial effect to the different objects seen through it in perspective, for which the compositions of Vernet appear to be remarkable, and which, if not peculiar to him, is certainly unsurpassed by any other painter with whose productions we are at all acquainted.

CCCXC.—BUST PORTRAIT OF SIR A. BROWN.

CCCXCI.—PORTRAIT OF BALTHASAR CASTIGLIONE, the famous author of “*Il Cortegiano*,” *Parmegiano*.

CCCXCII. — PORTRAIT OF A GENTLEMAN, *P. Veronese*.

CCCXCIII.—PORTRAIT OF A GENTLEMAN dressed in Scarlet, *Vandyke*.

CCCXCIV.—PORTRAIT OF HIS WIFE, by *Cuyp*.

Life-like, and carefully finished.

CCCXCV.—HALF-LENGTH PORTRAIT OF A LADY.

CCCXCVI. — HOLY FAMILY—the Virgin, Infant Saviour, and St. John, with two other figures—*Andrea del Sarto*.

“An interesting specimen of the prince of painters of the Florentine School, whose works are, in his own native city, placed upon a par with those of Raffaelle, and the first masters of the age in which he lived, a period wherein the art of painting had

attained its highest pitch of perfection. The present is a graceful and elegant composition, correct in its design, rich in colouring, and a very genuine and important picture of this rare master."

CCCXCVII.—THE MOUNTAIN STREAM, *Creswick*.

A very choice composition, by one of the cleverest of our modern artists. The trees, which are fast taking their autumn tints, are sweetly painted, and the lights are beautifully dispersed. The water is, perhaps, too white in places; and passing as the eye does from the rich warm tones of the picture last noticed, *The Mountain Stream* looks cold by contrast.

CCCXCVIII.—VENUS AND CUPID, *Vandyke*.

CCCXCIX.—LANDSCAPE, with Figures, *Camphuysen*.

CCCC.—THE VILLAGE SCHOOL, *Jan Steen*.

An unruly scene, full of quaint and graphic humour.

CCCCI.—LANDSCAPE, with cattle, *Cuyp*.

The figures are beautifully and forcibly drawn: a fine sunny glow suffuses the distance, and is reflected by the clouds, the forms of which are exquisitely ærial and transparent; and the colouring of the whole picture possesses extraordinary freshness. It will reward a careful examination.

CCCCII.—THE BAY OF BAÏÆ, *Claude*.

An exquisite picture. The ruined Castle in the foreground, the Bay, with shipping in the middle distance, and the ocean stretching out to the line of the horizon, with its one white sail, like a sea-gull flashing athwart the surface, form a beautiful composition, lighted by that bright transparent atmosphere for which *Claude* is so remarkable, and of which this picture affords a fine example.

CCCCIII.—PORTRAIT OF A MAN WITH A CAP ON, reading a Letter, *Quinten Matsys*.

CCCCIV.—WOODED SCENE, *Hobbima*.

A highly-finished and choice little Cabinet Picture.

CCCCV.—PORTRAIT OF LORD FRANCIS RUSSELL.

CCCCVI.—GRAND PORTRAIT, dressed in a splendid and elaborate suite of Armour.

CCCCVII.—SIMON DE VOS and his Son, *Rubens*.

Two beautifully painted Portraits, three quarters size.

CCCCVIII.—ADMIRAL VAN TROMP, *V. de Velde*.

A Portrait of the famous Dutchman, "whose broom swept the chops of the Channel." Painted with considerable force, and having every appearance of being an excellent likeness. In the back ground is shown a Sea Fight.

CCCCIX.—A SCENE FROM IVANHOE, *MacIise*.

Robin Hood and his Foresters entertaining King Richard in merry Sherwood. A large and brilliantly executed Gallery Picture, which, for artistic skill in the grouping and careful attention to the arrangement of general details, has few equals in the circle of modern art. Most of the Figures in the foreground are said to be Portraits; the artist himself being represented by Little John, whose stalwart form appears with a fat buck thrown over his shoulders.

CCCCX.—LANDSCAPE, with cattle, *A. Cuyp*.

CCCCXI.—ITALIAN LANDSCAPE, *Gasper Poussin*.

"This is one of the finest of all the pictures by this master in the collection, and there are several very excellent, particularly one in the Ante-room to the Gallery; but this is incomparably the grandest composition."—*Art Union*.

CCCCXII.—PORTRAIT OF MRS. TREVOR, *G. Kneller*.



## CCCCXIII.—HOLY FAMILY.

Ascribed to Correggio, but by whomsoever painted it is certainly a picture of very considerable merit.

## CCCCXIV.—PORTRAIT OF CLARA EUGENIA ISABELLA, Daughter of Phillip the Second.

## CCCCXV.—MOTHER AND CHILD, with Man on each side.

The precise subject of this picture is not known; but the figures are admirably painted—and the expression excellent.

CCCCXVI.—A LANDSCAPE, *Berghem*—having a team of oxen drawing a cart, and a man on the rock in the foreground.

This is a painting of which, of its class, it is almost impossible to speak too highly. The exquisite manner in which the trees, are touched—its rich colouring, its composition, arrangement, and the grandeur of its general effect, are all worthy of admiration. It is, moreover, in a very pure state—that is to say, has not suffered from the practises of dealers; and is in excellent preservation.

CCCCXVII.—THE IRISH WEDDING, *Maclise*.

The humorous expression in the bagpiper's face, and the downcast look of the dancing maiden are admirable.

CCCCXVIII.—PORTRAIT, *Tintoretto*.CCCCXIX.—A FETE CHAMPETRE, *Stothard*.

## CCCCXX.—YOUNG MAN reading a Missal.

CCCCXXI.—ST. JEROME in his Study, *A. Durer*.

Painted on panel, and affording a rare and curious specimen of this eminent artist's works. The Saint is represented bending

over his desk, intently engaged in writing, surrounded by objects of still-life; his small library occupies a shelf over his head, and the Crucifix is on the table before him. The whole are carefully finished. Albert Durer himself engraved this picture.

**CCCCXXII.—LAUGHING CHERUBS, *Claudio Coello*.**

Life size; in an oval frame. Quite a gem: the colouring bright, and the expression of the countenances altogether charming.

**CCCCXXIII.—DEATH OF ST. FRANCIS, *Ubertino*.**

A companion to No. CCCLVI: both are very highly wrought examples of the style of art in which they are painted, and are considered pictures of great value.

**CCCCXXIV.—MAN SINGING, *Valentini*.**

Painted on panel, with a good deal of bold effect.

**CCCCXXV.—ROBERT DEVEREUX, Earl of Essex.**

Historical and romantic associations will give interest to this, which we have no doubt is a genuine portrait.

**CCCCXXVI.—ST. MARK'S PALACE, *Canaletti*.**

**ON SCREENS.**

**CCCCXXVII.—MADONNA AND CHILD, *Guido*.**

Transparent and silvery, and of a delicate tone. The head of the sleeping infant is very sweetly expressed.

**CCCCXXVIII.—TWO HEADS, *Agnes Dolce*.**

Excellent in drawing, and exceedingly rich in colour.

**CCCCXXIX.—LANDSCAPE, with Man on White Cart Horse, leading another, *Gainsborough*.**

**CCCCXXX.—LANDSCAPE, with Hawking Party, *Wynants*.**

CCCCXXXI.—A HOLY FAMILY, *Lorenzo de Credi*.

The name of this painter is not familiar to us; he is what “the dealers” call a very “rare master,” and his pictures are valued somewhat higher perhaps on account of the rarity of the “specimens.” That now before us possesses, however, considerable merit in many respects,—very careful drawing—individual character—and finish in its execution. But those who could not appreciate the harmony of the colouring in some of the pictures in this collection, might have their faculties sharpened by the discord of colours in this. The great mass of colour is the dress of the Virgin,—a bright blue, and this has a green and blue back ground—an arrangement of colours which has a most injurious effect on the colouring of the flesh, making it look brown and hot.

CCCCXXXII.—MADONNA AND CHILD, *Botticelli*.

Speaking of this picture and the *Lorenzo de Credi*, noticed above, the writer in the *Art Union* list observes—“These two pictures are in the most perfect state of preservation and lustre. Notwithstanding the stiffness of contour peculiar to the period, there is a depth and intensity of expression in the heads, quite indicative of the true feeling for the sublime, which has ever existed in Italian Art.”

CCCCXXXIII.—MARKET SCENE, selling Poultry by candle light, *Van Schendel*.

A picture universally admired, and deservedly so, for the subject is skillfully handled. The figures and objects of still-life, forming the principal group, are forcibly drawn, and the effect of the candle light is excellent, though, perhaps, a little too red; with this the softened Moon-light on the buildings and objects in the back-ground contrasts most favourably.

CCCCXXXIV.—FULL-LENGTH PORTRAIT in black, *Terberg*.

Graceful and elegant in composition, and very highly finished.

We have now completed our survey of the pictures arranged and hung in the principal suite of apartments, but we have yet two other, though smaller rooms to visit, namely—Lord Northwick's private sitting room, or parlour, and the library. We proceed first to

## THE PARLOUR.

### CCCCXXXV.—MOTHER AND CHILD.

Painted in the manner of the Spanish masters, and by a skilful pencil.

### CCCCXXXVI.—THE CRUCIFIXION—an antique— by *Shoengaur*.

### CCCCXXXVII.—THE PARTING GLASS, by *Kremer*.

The principal figure is said to be intended for Brouwer, the friend of Ostade, who is here taking leave of his sweetheart outside a "Bakkery," whose owner joins in the wine pledge, chuckling at his good fortune, and, at the same time smiling maliciously at the scene before him. In front of the group is a lad with a painter's box and palette in one hand, and a bundle in charge of the other,—as if to tell the story of the artist's departure. The picture is excellently painted.

### CCCCXXXVIII. — BATTLE OF MARSTON MOOR, *J. Ward*.

The figures, both of men and horses, are admirably grouped. In the foreground is a soldier presenting to Cromwell the helmet which had fallen from his head in the *melée* of the fierce struggle there represented; while in the distance is shown the charge on the Royal Cavalry, which, as well as the other movements of the field, are very spirited. The colouring is excellent throughout.

### CCCCXXXIX.—*Io, Greuze*.

"The feelings of languid satiety which pervade every feature and run through every vein in this lovely female are most inimitably

expressed." It would be difficult, perhaps, to treat a subject such as this with greater delicacy and refinement.

CCCCXL.—PARISINA, *Woolmer*.

CCCCXLI.—SEA BEACH, with Dutch Boats, and group of Fishermen and Peasants, bargaining for Fish, *Cooke*.

An excellent picture. The sloops on the beach, sketched with great freedom and spirit;—so also the group of fishermen and peasants, conducting their fish sales: the water breaking over the sands is beautifully clear.

CCCCXLII.—PORTRAIT OF A LADY—an Italian countenance—*Fontana*.

CCCCXLIII.—LARGE LANDSCAPE, *F. R. Lee*.

The beautiful distance in this picture compensates for a want of vigour in the treatment of the foreground.

CCCCXLIV.—VIEW ON THE COAST OF GREECE, *Jacobs*.

This picture arrests attention from the warm glow of its atmosphere, amounting almost to positive yellow, which, though haply an effect common to the

“————— Isles of Greece,  
Where burning Sappho loved and sung,”

looks overcharged to eyes familiar only with the colder light of northern skies. But this excess of positive colour melts beautifully into an ethereal haze as it ascends to the horizon, where it wholly disappears. In the foreground are a boat and two figures in Greek costume; and stretching out on the left, appears a succession of mountains rising from the water's edge, and, both in outline and colour, harmonizing beautifully with the general subjects.

CCCCXLV.—ARIADNE, *Greuze*.

A companion picture to the *Io*, No. CCCCXXXIX.

CCCCXLVI.—THE FORTUNE TELLER, *Von Holst*.

Called also *The Card Player*. A picture of rare and exquisite beauty, and eminently artistic in the principle of illumination which it exhibits. A countenance of exceeding loveliness, and upon which deep thought is admirably depicted, is cast into powerful shadow; the effect of which is, however, softened by the profusion of dark ringlets falling down on either side the head and neck. The whole picture is beautifully painted, the utmost care and attention having been bestowed upon every portion, even to the most minute accessories.

CCCCXLVII.—MARINE VIEW, boat aground, *Cooke*.CCCCXLVIII.—VIRGIN AND INFANT JESUS, *L. de Credi*.CCCCXLIX.—HEAD OF JOHN THE BAPTIST in a charger, *Velasquez*.

The repose in the countenance is perfect, but the expression seems rather that of deep sleep than of death procured by violence,—not a muscle appearing to have undergone distortion in the slightest degree.

CCCCL.—MARINE VIEW, with English Men-of-War, *W. Van de Velde*.CCCCLI.—ANGEL appearing to St. Jerome, *Guido*.

A noble gallery picture—in some respects the noblest in the entire collection—and, moreover, one respecting the genuineness of which there can be no dispute. The fine drawing, and delicate transparent colouring of Guido are apparent in every portion of the work. The figure of the Saint is grand and imposing. He holds the pen in his right hand, while the left supports an open

volume, which rests upon his knee. The finely-expressed head is directed towards the celestial messenger, who appears with wings outspread addressing the listening and awe-struck saint. A more elevated composition can hardly be conceived. This picture was formerly in the possession of Mr. Walsh Porter, from whose collection it is said to have been purchased by the Prince Regent for eight thousand guineas.

CCCCLII.—MOTHER AND CHILD, *Paduanino*.

CCCCLIII.—TWO OLD MEN'S HEADS, *Vandyke*.

Sketched with the free and vigorous pencil of a master; the drawing powerful and expressive.

CCCCLIV.—A CALM, with English Men-of-War, *W. Van de Velde*.

CCCCLV.—VENUS rising from the Sea, *Cammucini*.

A copy of Anibal Caracci's famous picture; the original of which is also in Lord Northwick's possession, at Northwick Park.

CCCCLVI.—CUPID, stung by Bees, making his lament to Venus, *L. Cranach*.

CCCCLVII. — LARGE PAINTING OF FLOWERS, FRUITS, AND A LOBSTER.

CCCCLVIII.—LARGE LANDSCAPE, with Waterfall, *F. R. Lee*.

A large and skilfully treated subject, faithful throughout, and particularly so in the foreground, which is, indeed, excellent, every object being well defined, and true to nature.

CCCCLIX.—MARINE VIEW, Coasting Boats in a Breeze.

CCCCLX.—FLEMISH FETE, outside a Cabaret, with the Chateau of Dry Toren in the distance, *Teniers*.



CCCCLXI.—INTERIOR OF A PEASANT'S COTTAGE, with Figures, *Le Nain*.

CCCCLXII.—HOLY FAMILY reposing, *S. du Pesaro*.

CCCCLXIII.—MARINE VIEW, Ship & Boats at Sea.

CCCCLXIV.—THE CIRCUMCISION, *Dietricy*.

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LIBRARY.

CCCCLXV.—LANDSCAPE ; Phillip's interview with the Eunuch.

In the left-hand foreground is a chariot, from which the Ethiopian Eunuch and Philip appear to have alighted preparatory to the baptism of the former, as described in Acts viii.

CCCCLXVI.—VIRGIN, CHILD, AND ST. JOHN ; a small circular picture.

CCCCLXVII.—MADONNA AND CHILD, *Francia*.

CCCCLXVIII.—MOUNT VESUVIUS, *Wright*.

CCCCLXIX.—THE CONCEALMENT AND RECOVERING OF MOSES, *Bonefacia*.

Two scenes seem to be here represented, divided by a group of trees : on the left the Hebrew parents appear to be confiding their infant offspring to the waters, and on the right the cradle is being brought to land again by the attendants of Pharaoh's daughter.

CCCCLXX.—EDEN—Adam and Eve in the presence of the Father, *Albano*.

CCCCLXXI.—CHARLES THE FIFTH—a curious old Portrait.

CCCCLXXII.—COAST VIEW---a calm—*J. Wilson.*

CCCCLXXIII.—PORTRAIT OF A LADY, *Holbeins.*

CCCCLXIV.—HISTORICAL SKETCH, subject not known, *W. Hilton.*

CCCCLXXV & VI.—FRUIT AND FLOWER PIECES, a pair, by *Van Brussel.*

CCCCLXXVII.—VIRGIN, CHILD, AND SAINTS.

CCCCLXXVIII.—INTERIOR OF A CHURCH in Holland, *De L. Orme and Linglebach.*

This picture is excellently painted throughout. The light is judiciously introduced, and serves to display the care, accuracy, and truth with which the monuments, tombs, and other even minuter objects are finished. The figures, in admirable accordance with the subject, are painted by Linglebach.

CCCCLXXIX.—ANTIQUE PORTRAIT.

CCCCLXXX.—PAIR OF SKETCHES, by *Hilton*, probably designs for illustration of some historical or poetical publication.

CCCCLXXXI.—GRAND LANDSCAPE, with Figures, *Bolognese.*

CCCCLXXXII.—JACOB & LABAN, *P. da Cortona.*

CCCCLXXXIII.—WOODY SCENE, a View at Harrow, *Linton.*

CCCCLXXXIV.—CHARLES FIRST on Horseback, after *Vandyke.*

The head and figure finely painted; but the horse too bulky and cumbrous to realize our *beau ideal* of a monarch's charger, even of the times of chivalry.

CCCCLXXXV.—MARINE VIEW, with Boats, &c.,  
*Storck.*

CCCCLXXXVI.—ROCKY SCENE, with Figures,  
*S. Rosa.*

CCCCLXXXVII.—LANDSCAPE, the Baths of Lucca,  
*P. Nasmyth.*

CCCCLXXXVIII.—LANDSCAPE, *S. Rosa.*

A wild composition, quite in the style of this extraordinary artist, whose usual tone and colour is sufficiently apparent. But, as at present hung, the picture is unfavourably placed for minute examination.

CCCCLXXXIX.—MEETING OF TWO SAINTS, *Velasquez.*

A broad and well-painted picture; allusive probably to some recorded event—one of the figures being that of a Cardinal.

CCCCXC.—SAMSON AND DELILAH, *Rubens.*

Samson betrayed by Delilah, is in the act of being bound by the Philistines: it is a small but very spirited sketch.

CCCCXCI.—SAINTS KNEELING, in front of an open Cave, and surrounding a naked infant placed on the ground before them.

CCCCXCII.—MARINE VIEW, Sun set on the Coast of France, *J. Wilson.*

CCCCXCIII.—SEA BEACH, with Boys and Fish,  
*Bonnington.*

A beautiful picture in its artist's best style—bright, sparkling and strikingly true to nature. The sea-washed beach, the children, and the very fish lying on the sand, are all absolute likenesses.

CCCCXICV.—VIEW OF NORTHWICK PARK, *Lee*.

CCCCXCV.—HOLY FAMILY.

CCCCXCVI.—LANDSCAPE, Buildings on the margin of a lake, *Wilson*.

The water exquisitely transparent, and the lights and shadows on its surface, so disposed as to produce the most artistic effect imaginable. The bay and shipping sleeping in quiet beauty in the distance, are not the least admirable portions of the picture. In front, on the left, is a series of castellated buildings in partial ruin, occupying the water's edge, and backed by a mass of green rock, on the top of which are two other buildings of like character. The sky is very skilfully managed, having evident indications of a coming storm, without any of those heavy thunder clouds with which artists generally overload their canvass when aiming at the effect here produced by lighter and more ærial contrasts.

CCCCXCVII.—ROCKY LANDSCAPE, *S. Rosa*.

The foreground painted with great vigour, and the trees excellently touched.

CCCCXCVIII.—PORTRAIT OF A NOBLEMAN in cap and ruff.

CCCCXCIX.—HOLY FAMILY—circular.

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*Outside the door opening into the vestibule, and immediately at the foot of the staircase are several Paintings, which the Attendant will give the Visitor an account of as he passes out; but among them are two small drawings which call for a word of special notice here. The first is—*

D.—PORTRAIT OF A LADY, a drawing by *Sir T. Lawrence*.

A very sweet drawing, in Chalk. These drawings of the late President were all so beautiful, as almost to make one regret they should ever have been painted over. If we mistake not there is an engraving of this portrait.

DI.—LE CHAPEAU DE PAILLE.

A pen and Ink drawing (by *Antonius Overlaet*) of this famous portrait by *Rubens*, now in the possession of Sir Robert Peel. It was purchased from the family to whose ancestors the original painting formerly belonged, and is the work of a skillful artist.

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We have thus brought our “notes and observations” on Lord Northwick’s Picture Gallery of Thirlestane House to a close, having spent a much longer time in the review of its treasures of art than we had originally intended, and yet we are well aware that we have passed by many valuable and beautiful works with a bare nod of recognition. Some of these we may, hereafter, “bring up for judgment,” when next we renew our acquaintance with these fair creations of the painter’s mind and pencil.

POSTSCRIPT.—During the progress of the present Catalogue, through the press, a few of the pictures have undergone a change of location. The *St. John* (No. CCLXXXVI) has been placed upon a Screen in the Upper Room: *The Battle of Solebay* (No. CCCLXV) has been removed to a Screen in the Saloon, and *The Children of Niobe Slain by Apollo*, by Wilson, (No. CCXXI) has succeeded it in the vacancy thus created in the Upper Room, while *The Rape of Proserpine* (No. CCXXXVIII) has re-placed the Wilson; and a new picture of *Diana and her Nymphs*, by Frost, has filled up the vacancy caused by the last change.

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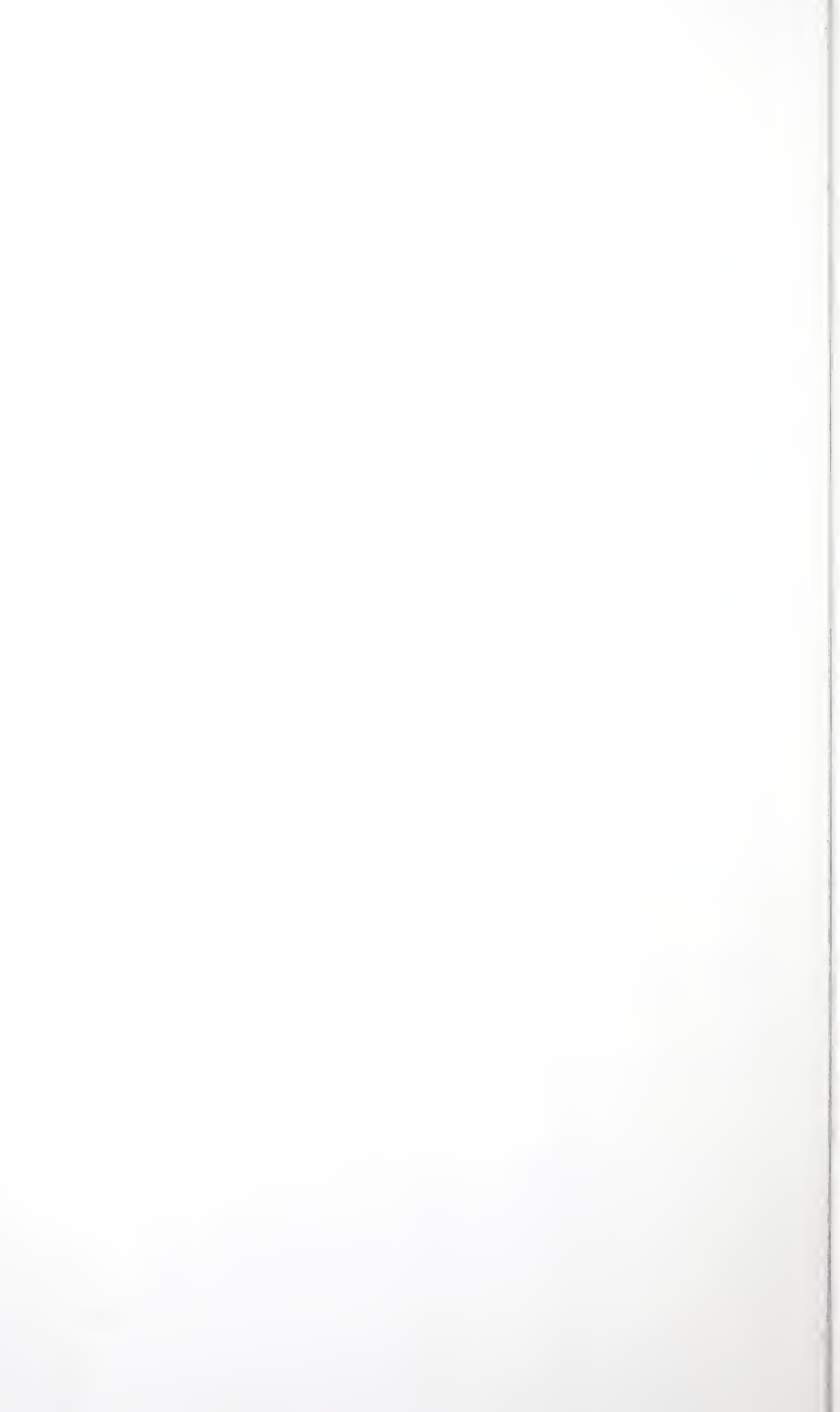
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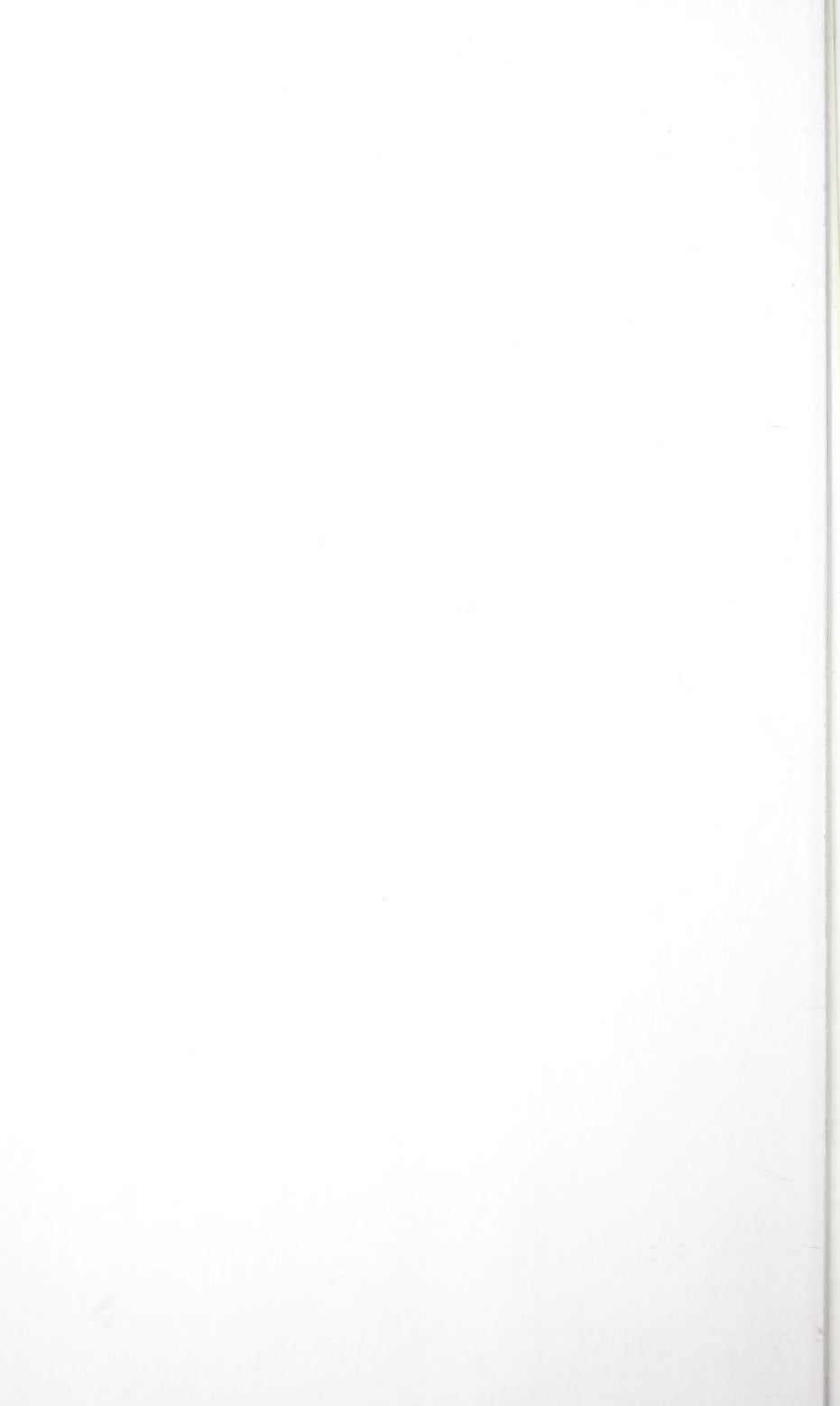
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